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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
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VOL. XXII. No. 1.

SAN FRANCISCO, SATURDAY, APRIL 6, 1912.

Price 10 Cents



MADAME HORTENSE PAULSEN

The Distinguished English Ballad Singer Who Appeared With Much Success at Century Club Hall, Wednesday Evening, March 27. (See Page 3)



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GOSSIP FROM SYMPHONY HEADQUARTERS.

Since the San Francisco Musical Association does not publish any bulletins or news letters, and since the readers of the Pacific Coast Musical Review are from time to time demanding news regarding symphony conditions, this paper will occasionally print information which it is able to gather from the daily newspapers and from other sources regarding the plans of the Board of Governors. During the last two weeks this office had been informed of many changes to be undertaken by the committee. Most important among these is the change of managers. Will L. Greenbaum refused to accept the management for another term unless his salary would be raised, and since the Board of Governors did not consider a raise of salary advisable, Mr. Greenbaum could not be secured for next season. From other sources we hear that Mr. Greenbaum and Henry K. Hadley did not get along well together. In fact during the greater part of the season the manager and musical director were not on speaking terms. And since matters could not go on in this manner one of the two forces had to give way. We hear that Mr. Greenbaum was the one to withdraw under the circumstances for the good of the cause. Mr. Hadley, as usual, stuck hard to his bargain.

Immediately following this adjustment of affairs we were told that at a special session of the Board of Governors it was decided to engage a Mr. Clayton of Seattle as manager for next season upon Mr. Hadley's recommendation. Mr. Clayton managed the Seattle Symphony concerts for Mr. Hadley and was so efficient in doing what the director wanted him to do that he was thought a good man to have on the ground in San Francisco. This same sentiment is behind the re-engagement of Eduard Tak as concert master. Mr. Hadley claims that he brought Mr. Tak here because he did not desire to create any dissension among our local musicians. He thought that the engagement of a local musician would create jealousy among those who were not appointed. But since everyone knows that at each season of symphony concerts local musicians were engaged for concert masters, and that at no time has there been so much dissatisfaction as since Mr. Eduard Tak, a not too painstaking concert master, has been brought here, Mr. Hadley's excuse falls rather flat. We heard from another source that the true story about Mr. Tak's engagement is as follows: J. D. Redding, who is responsible for Mr. Hadley's engagement, is also responsible for Mr. Tak's engagement. He and Victor Herbert are friends, and it is said, that in order to get rid of a contract entered into with Mr. Tak, Victor Herbert induced Mr. Redding to take Tak off his hands. From another source we hear that Mr. Hadley engaged Tak because he wanted someone who would bow to him and do whatever he says. He was afraid that a San Francisco musician would not be sufficiently servile, and he wanted to be sure of his concertmaster.

For this reason Mr. Hadley insists upon the re-engagement of Mr. Tak for next season, although a large portion of the committee does not favor Mr. Tak's re-engagement, but prefers to see a local musician who is more competent at the first desk. We also understand that there is a certain element in the committee in favor of securing Walter Damrosch as symphony leader after next season. It is said that there is a possibility of securing for Mr. Damrosch the position of head of the musical department at the University of California through Dr. Wheeler's friendship for Mr. Damrosch, and the position as head of the music department of the University and as leader of a permanent symphony orchestra together would justify Mr. Damrosch to locate on the Pacific Coast. We hear that by reason of this effort to write Mr. Hadley have published an article in the daily papers that Mr. Hadley had been re-engaged for three years. By doing this they think of forcing the question to keep Hadley until he can secure a position in the east. Why J. D. Redding was so anxious to secure Mr. Hadley in the first place may be gathered from the fact that he is writing the music to Mr. Redding's Bohemian Club "Jinks," and that in order to get Mr. Hadley to write this music he had to receive a promise. It is whispered that Mr. Hadley was willing to come here for less money than \$10,000 had this money not been offered him.

And behind these ten thousand dollars is a story. The original idea was to secure for Mr. Hadley the position of head of the music department at the University of California, which position was to pay him \$3,000, the Musical Association of California was to pay Mr. Hadley \$7,000 dollars, in this way the salary fixed by Mr. Redding for Mr. Hadley was to be made up. However, after Dr. Wheeler's consent to engage Mr. Hadley as head of the music department had been secured, it was found that Mr. Hadley did not want the position, but insisted on the salary. So it came about that the new symphony leader received the \$10,000 a year as announced. Subscriptions for next year's permanent orchestra are arriving at a most satisfactory rate, but it is not likely that the permanent orchestra scheme can be put through

next year. Nevertheless the Association is determined to have a permanent orchestra as soon as five hundred subscribers are secured. The Pacific Coast Musical Review stands of course committed to a permanent symphony orchestra for San Francisco, and to nothing else. Consequently we do not want anyone to say next year that we are prejudiced against Mr. Hadley or the Association if we continue our attitude toward an organization of musicians that is not exclusively devoted to symphony work. This paper also is committed to the engagements of California artists and composers, and we do not want to be accused of prejudice against Mr. Hadley or the Association, if we occasionally remind them that we have artists and composers in California who are worthy of recognition just the same as Mr. Hadley is worthy of recognition as a composer himself.

BLANCHE HAMILTON FOX BACK FROM MEXICO.

Miss Blanche Hamilton Fox, the distinguished operatic contralto or mezzo soprano, who has appeared with such splendid success in Mexico during the last few months, returned with her father, Albert Fox, to this city last week. Miss Fox appeared in Mexico City in the same company with Regina Vicarino and enjoyed, together with that brilliant coloratura soprano public esteem and favors such as has never been accorded any American artist in Mexico. Following is an extract from the Daily Mexican of January 7, 1912, regarding Miss Fox's success. We have already recorded Vicarino's wonderful triumphs.

A new and delightful singer of grand opera was presented to the music lovers of Mexico City last night when Miss Blanche Hamilton Fox, mezzo-soprano, stepped before the footlights of the Colon Theatre. Miss Fox has only recently joined the Italian Grand Opera company which has been having such remarkable success here under the management of Impresario Miguel Sigaldi, but her premier presentation gives fair warning



MISS BLANCHE HAMILTON FOX

The Distinguished Operatic Artist Who Just Returned From Triumph in Mexico.

that she soon will be sharing the honors of the singing world of this capital with Miss Regina Vicarino, the popular little New Yorker who has so endeared herself to opera-goers here.

Miss Fox chose as the vehicle of her presentation to the people of Mexico last night, the difficult part of "Leonora" in Donizetti's sparkling opera "La Favorita." Oft-repeated and prolonged applause testified to the manner in which she sang the part of the heroine, while curtain calls brought her to the front of the stage on a number of occasions.

This part of "Leonora de Guzman" is the one in which Miss Fox made her debut into the field of grand opera in Venice, Italy, in the season of 1905-06. She also scored a big hit there as "Mignon," acquiring the name of "Bianca Volpini" while there, and being credited by the critics with giving the best "Mignon" ever seen in Venice. Miss Fox is the daughter of Albert Fox, a newspaperman of Boston, and her father is here with her on this, her first trip into Mexico. Her contract calls for one month's singing here, in which she plans to sing eight times.

REGARDING SONATA RECITALS.

The Pacific Coast Musical Review is in receipt of the following communication from a subscriber:

Referring to the very interesting article in a recent number of the Musical Review regarding the Sonata Concert of Bauer and Zimbalist I desire to say that this is the sort of thing which at least two of our prominent musicians are endorsing with enthusiasm and efficiency. The study of piano ensemble music is too little appreciated by our pianists of all grades. It should form a part of every musician's education and entertainment. There is a certain satisfaction in doing co-operative work

and this is a means of growth in music as well as in other life work. For three years, or ever since the gifted Pasmore Trio returned from abroad, Blanche Ashley has been actively engaged in managing and training, where necessary, a group of pianists to play once a week in ensemble. Piano trios, quartets, quintets, (under the direction of Mary Pasmore) as well as all the best piano and violin sonatas and duets are studied or read at sight. One movement, generally at each weekly meeting, is played before the group of serious music lovers and guests and is illuminated with analysis, correction and higher criticism. This plan is the best for overcoming timidity and self consciousness, while playing in public, besides developing the sadly neglected musical ear of pianists by hearing the "voices" of the other instruments. Miss Pasmore's unquestionable talent and splendid training at home and abroad fit her peculiarly for this work. Dorothy Pasmore, cellist, Hjalmar Holmes, Walter Manchester, Miss Viola Furth, Zoe Blodgett, Erbel Holliday-McCorkle, Mr. Ruiz, Mary Sherwood, Mr. Langstroth and other gifted players have been engaged from time when the Pasmores were touring in concert. Meetings are held every Tuesday afternoon and public recitals are given every three months in one of the Bay cities.

VIOLIN AND PIANO RECITAL AT NOTRE DAME.

Miss Margel Gluck, violinist, and Miss Ella Ivimey, pianiste, gave a piano and violin recital at the Notre Dame Conservatory on February 17th, with brilliant success. San Jose, March 1st.

Notre Dame College had the third recital of the Philharmonic Course yesterday afternoon at 6 o'clock. Miss Margel Gluck, violinist, and Miss Ella Ivimey, pianist, giving a most artistic program of an hour and a half to the assembled Sisters and students, whose enthusiastic applause received graceful recognition from both violinist and pianist in encores after every number.

"Aus der Heimat" (a violin solo (Sonatina) by Miss Gluck, opened the program. Miss Gluck showed complete mastery of her instrument, drawing exquisite melody from the strings. She is possessed of a rarely sympathetic interpretation, playing with simplicity of style, yet with a depth and breadth of tone thoroughly delightful. Her numbers ran the gamut of brilliant, sensuous sweetness, delicate liquid notes that one heard as from a distance, and broad, clear tones that bespoke precision. But in every phrase her interpretation was that of an artist, original, convincing, beautiful. Perhaps her most notable number was the "Caprice Viennois" (Kreisler), with its exquisite, sustained high melody. Each note fell clear, pure and true—a mere thread of silvery sound that made one hold one's breath with sheer amazement at its beauty.

"Ave Maria" (Schubert) gave her opportunity for showing her broad tones and wonderful phrasing. The beautiful mellow tone of Miss Gluck's violin was especially noticeable in this number, the sweet, delicate sound almost like a violoncello. Throughout her program she showed herself possessed of remarkable technique and fine interpretative ability.

Quite as beautiful in its way was the piano work of Miss Ella Ivimey, who not only gave two solo groups, but accompanied Miss Gluck as well. Indeed her work in the latter showed her artistry to the full, the delicate, nonobtrusive work giving almost the effect of duets, so exquisitely were piano and violin blended. Miss Ivimey is an artist whose work shows a delicacy of touch and sympathy in interpretation which are as beautiful as unusual. Her touch is almost caressing, and her interpretation suggests daintiness, fantasy, grace, happiness. Indeed, in a composition of her brother's—"Graceful Dance"—toes began tapping in unconscious rhythm of the entrancing measure, while heads and heels kept irresistible time to the seductive "Gollwog's Cake Walk."

Miss Ivimey belongs to one of the most musical families in England, and has four brothers who have achieved enviable reputations as composers or musicians. Love of music is inherent, and she has played since two years of age. She plays entirely without music in concert. She has toured California twice, and has played in all the important cities of the United States and Europe. Her musical education began in London. Later she studied in Prague, winning honors in Bohemia.

Miss Margel Gluck, although an American by birth, now makes her home in London. She studied the violin under Salm—(the same name)—by the way, under whom Kubelik studied, later studying under Amer. Miss Gluck toured with Tetrazzini in London, and has played at the Court of Rumania for the Queen of Spain, and before the King and Queen of England.

Notre Dame has been fortunate in securing such an array of splendid artists as have performed at the College in the Philharmonic Course, not the least enjoyable of which was last evening's recital.

J. S. Wanrell, the well known singing teacher and one of our foremost vocal artists, moved his studio from 1724 Washington street to beautiful and spacious residence at 2433 Fillmore street, near Jackson. Particulars will appear in the next issue of this paper.

Herbert von Meyerlnck, clarinetist, and Miss Beatrice Clifford, pianist, played the Brahms Sonata for clarinet and piano, op. 120 No. 2, before the Music Teachers' Association last Tuesday.

On Palm Sunday, March 31st the Choir of the First Presbyterian Church of Oakland, Percy A. A. Dow, director, gave a special musical service during which William B. King was the organist and the soloists included: Mrs. Z. R. Jenkins, soprano, Mrs. Ruth W. Waterson, contralto, J. F. Veaco, tenor, and Charles Robinson, bass. The choir consists of fifty voices and is vested. On Easter Sunday, April 7, Steiner's The Daughter of Jairus will be given.

EMMA CALVE DELIGHTS LARGE AND ENTHUSIASTIC AUDIENCES

Distinguished Diva Together With Galileo Gasparri, Tenor, and Brahm Van den Bergh, Pianist, Assisted by a Grand Opera Orchestra is Drawing Some of the Largest Houses of the Season

By ALFRED METZGER

That the name of Emma Calve is still an exceedingly valuable one was demonstrated at the Cort Theatre last Sunday afternoon when one of the largest audiences assembled to do honor to one of the world's most distinguished artists. It is rather difficult for a musical journal to classify that event into a certain type of musical performance and part popular concert. It was in no sense a conservative educational musical event. Nevertheless it possessed a certain artistic value which may well be discussed in a journal devoted to the serious phase of musical endeavor. The main purpose was, after all, to exploit the unique musical characteristics of Madame Calve, and in this respect it met all the requirements. During the first part of the program, which was specified as a concert program, Mme. Calve appeared but once. She sang the Starmer from Gounod's *Sapho* and as an encore she gave a most artistic interpretation of David's aria from the Pearl of Brazil. It was here evident that Calve's voice is still in its best form. The warmth of timbre, big range, and thoroughly musical qualities of her voice are, as ever, well worthy of the sincerest admiration. As always the Diva is a faithful interpreter of the deepest emotional coloring. We could hardly imagine a finer reading of the compositions mentioned here than that which Calve gave to them. This was especially true of the Pearl of Brazil aria into which she seemed to put the very depth of her musical soul. During this first part of the program we were also introduced to Signor Gasparri, who sang an aria from *Pagliacci*, namely, the well known finale of the first act. The artist gave evidence of the operatic-dramatic school of singing, so dearly beloved by the Italians. The possessor of a very fine tenor voice of pliant character used judiciously and associated with considerable dramatic temperament Signor Gasparri made an excellent impression upon his audience, and proved well entitled to the enthusiastic applause that rewarded him for his excellent work. Brahm van den Bergh contributed the accompaniments and two or three piano solos. Mr. Van den Bergh is an excellent musician who reveals fine training and accuracy of execution. However, he can hardly be reckoned as an artist or rather a virtuoso as he seems almost totally devoid of individualistic traits in interpretation or any inspiring force. There is nothing in his playing that would draw one toward him, and he adds nothing to one's thirst for musical knowledge.

The second part of the program was devoted to scenes from *Carmen*. Those who had the good fortune to be present had the rare opportunity to see and hear Calve as *Carmen*—a role which will always be associated with this remarkable exponent of the art. Those who prefer a vulgar and coarse *Carmen* will not be satisfied with Calve's interpretation. But those who prefer a *Carmen* with occasional gentle moments, and a *Carmen* not entirely devoid of a woman's inborn refinements, despite her lowly birth, will still consider Calve's *Carmen* as supreme—among these the writer gladly counts himself. Many efforts have been made by imitators of Calve to conquer the crown for themselves by giving *Carmen* a voluptuous abandon which is supposed to appeal to the senses, but somehow no one has yet succeeded to become the great artist's successor. This in itself is sufficient evidence of the fact that the Calve *Carmen* is generally recognized as the most acceptable. We have always maintained that no matter how vulgar a character may be in real life, as such a character is permitted to move about in the musical atmosphere he or she must become mellowed in order to fit into the artistic atmosphere. Coarseness and music will never go hand in hand, and for this reason Calve's *Carmen* that contains a certain element of refinement will remain an authoritative interpretation until some artist appears that can give a portrayal that will meet both the dramatic and the musical requirements of the role. Signor Gasparri gave rather a lyric interpretation of Don Jose which, although historically quite acceptable, lacked sufficient dramatic intensity to match the exquisite artistic performance of Mme. Calve.

The orchestra, under the able direction of M. Bardon of the French Opera Company, gave a good account of itself in an overture and in orchestral parts to the *Carmen* scenes. Walter Oesterreicher played the flute obligato to the Pearl of Brazil aria with that fine musicianship and beautiful tone quality that always is noticeable when he appears in public. Those who really desire to witness a finished artistic performance should not fail to attend the remaining Calve concerts, for it will be a long time before there will be an artist to hold any artist that can match Mme. Calve in those performances that have given her the world wide fame which she enjoys in such a lavish degree.

MADAME HORTENSE PAULSEN'S RECITAL.

Madame Hortense Paulsen, a well known London concert artist, gave a song recital at Century Club Hall on Wednesday evening, March 27th. There was a large audience in attendance and the program presented on this occasion was as interesting as it was varied. Mme. Paulsen is a very familiar figure in English concert circles and those who have attended this occasion have been convinced of the fact that her reputation was based upon actual merit. She is pre-eminently a ballad singer. Her voice is vigorous and resonant and her enunciation is delightful. She understands thoroughly how to secure the very best meaning from a musical phrase; and pos-

sesses that rare ability of fusing the poetry of the words with the emotional qualities of the music. She has a singularly well developed faculty to fathom the hearts of her hearers and appeals to their tastes directly, thereby winning many friends by the artistic intensity of her performance as well as the magnetism of her personality. There can not be any gainsaying the fact that Mme. Paulsen made an excellent impression and those who heard her were lavish in their expression of satisfaction and approval. Mme. Paulsen has every reason to feel gratified with her reception in San Francisco.

The visiting artist was assisted by Emlin Lewys, pianist, who played several accompaniments as well as solos in that careful musicianly manner which usually characterizes his work. Senor Emilio Meriz, who played two violin obligatos and a solo with thorough artistic delicacy and a most delightful quality of tone and Frederick Maurer, Jr., who accompanied Mme. Paulsen in that delightful and convincing manner which has made him so well known and won him so many admirers in this vicinity. The complete program was as follows: Scherzo, op. 39, (Chopin), Mr. Emlin Lewys; Ritorno Vincitor (Aida) (Verdi), Still Wie Die Nacht, (Bohm), Chant Venetien, (Bemberg), Madame Hortense Paulsen; Violin solo, Ballade et Polonaise, (op. 38) (Vieuxtemps),



THOMAS NUNAN

The Musical Editor of the San Francisco Examiner Who Is Successfully Extending His Literary Activities. (See Next Column.)

Senor Emilio Meriz: Vissi D'Arte (Tosca) (Puccini), An Old Romance, (Guy D'Hardelot), A Birthday, (Herbert Oliver), Madame Hortense Paulsen; Ave Maria, (Bach-Gounod), Violin Obligato, Senor E. Meriz; Smiles and Frowns, (Mildred Hill), Big Lady Moon, (Coleridge Taylor), Billy Boy, (David Emmell), Madame Hortense Paulsen; Le Nil, (Xavier Leroux), Violin Obligato, Senor E. Meriz; Love Came Tapping, (David Emmell), The Chrysanthemum, (Mary Salter), A Norwegian Love Song, (Clough-Leigher), Madame Hortense Paulsen; Staccato, Etude, (Rubinstein), Mr. Emlin Lewys.

The Pacific Coast Musical Review desires to express its readers with distinction which Mme. Paulsen enjoys in European musical circles. As a ballad singer Mme. Paulsen has not a superior and the manner in which she swayed her audience on this occasion was sufficient evidence for the justice of her reputation. We would have liked to hear Mrs. Paulsen in a larger hall or auditorium as her's is one of those voices that need a whole lot of room to move about and that always appear to their greatest advantage when giving all the carrying power possible. The Greek Theatre for instance would be an ideal place to hear Mrs. Paulsen sing, and by this we do not desire to be sarcastic, but to give an idea of the immense power and volume of Mrs. Paulsen's voice which can not be appreciated at its full value in a small hall, particularly when the singer is kept constantly busy to prevent it from becoming too strident or getting away from the acoustic qualities of the place. In emotionalism, diction and many other characteristics of the vocal art Mrs. Paulsen is splendidly equipped, and it is a delight to listen to her. After the concert Mr. and Mrs. Emlin Lewys gave a reception in honor of the artist in the parlors of the Century Club and many prominent San Francisco musicians and music lovers had the pleasure to meet this distinguished visitor and become acquainted with the woman as well as the artist. We are certain that no one was disappointed.

MISS AUDREY BEER'S PIANO RECITAL.

Miss Audrey Beer, an advanced pupil of George Krüger, will present a splendid program in a piano recital at the Palace Hotel on Tuesday evening, April 16th. Miss Beer's magnetic and soulful playing of the best compositions has delighted the members of many of our clubs on both sides of the Bay. Although still in her teens Miss Beer fully grasps the idea of the composer and she renders a brilliant and correct interpretation of any selection she presents. A large audience of music lovers is expected to attend this recital and Mr. Krüger is fortunate to possess a pupil of Miss Beer's accomplishments.

RECITAL OF KOENIGSKINDER.

Mrs. Emil Pöhl, assisted by Miss Alma Birmingham, piano, and Mrs. Louvia Rogers Kurtzman, soprano, gave a reading in German of Humperdinck's well known three act opera "Die Koenigskinder" before the Philomath Club last Monday afternoon. This reading has so far been given with much success by the same participants four times, and each time the audiences that attended were exceedingly enthusiastic. On this last occasion the auditorium was crowded again and, judging from the liberal applause, everyone enjoyed the performance thoroughly. Mrs. Pöhl has been very successful in her line of work and although she has only appeared publicly in this particular sphere during the last year or so, she has already secured a big following of ardent admirers and this clientele is constantly growing, which surely speaks well for the lecturer's ability. The artistic efficiency of Miss Birmingham and Mrs. Kurtzman is also so well expressed in the recital only to say that they were in their usual fine form.

SAN FRANCISCO CHORAL SOCIETY.

Among the important musical events which will take place this season, the presentation of Sir Arthur Sullivan's cantata, "The Golden Legend," by the San Francisco Choral Society, will be one of the most noteworthy. Although only in its third year the society has done much good work, and judging from past performances, this coming concert will be highly successful. The society has been greatly handicapped by the indifference of the musical public of San Francisco to the best class of music. In spite of this, the society has made wonderful progress. The possibilities in this field of musical endeavor are limitless and there is a vast storehouse from the great composers which can be drawn on and which can be adequately presented only by such an organization. Among works that have been produced in the past are Saint-Saens, "Samson and Delilah," Mendelssohn's "Wondrous Night" and Schumann's "Paradise and the Peri." It will be seen that the society has laid out an ambitious program and it is their intention to maintain this high standard. Great numbers of towns and cities in this country and Europe have large and flourishing Choral societies and with smaller populations than San Francisco, and there is no reason why we should not have a larger and better society than our neighbors. The "Golden Legend" has never been produced in San Francisco and in addition to being a most beautiful piece of music will be a decided novelty. It ranks among the best of modern compositions and admits of great possibilities in the orchestra and choral work. The libretto is adapted from Longfellow's poem of the same name and the dramatic effects have been admirably expressed in the music. The solo parts will be sung by the best singers that can be procured in the Bay cities and a full symphony orchestra will be engaged.

Paul Steindorff, who is without doubt a commanding figure of the local musical world, is the director of the society. Mr. Steindorff is well known as the leader of the late Rivoli Opera House and is at present a member of the faculty of the University of California. At a recent business meeting of the Society it was decided to charge an initiation fee which will go into effect at the beginning of next season and all who wish to join are urged to do so at once.

Rehearsals of "The Golden Legend" is now in progress at the Society's headquarters, Metropolitan Building, 420 Sutter Street, on Monday evenings.

THOMAS NUNAN'S LITERARY ACHIEVEMENTS.

Thomas Nunan, the music critic of the Examiner, and for many years known to the readers of that paper as a writer of poetry, is extending his literary activities to the world of books. His "Out of Nature's Creed," a poem of optimistic philosophy, being published by A. M. Robertson, the well known San Francisco bookseller and publisher. It is to be issued early in May in the form of a small volume that will be sold at seventy-five cents. The book is to be dedicated to Joaquin Miller, having been enthusiastically approved and accepted by the great Poet of the Sierras. This will be followed in a few months by another volume of Mr. Nunan's poetry, including a collection of humorous poems some of which have appeared in the Examiner, and a cycle of songs that are to be set to music by a leading American composer. Among other literary accomplishments of Mr. Nunan is a comedy which is to be put on the stage at the beginning of next season, and for which brilliant success is anticipated by those who have seen the manuscript.

Madame Anna von Meyerhock gave the following program, in the original German, together with explanatory notes, at the Oakland High School, on Thursday, March 21st: Schumann—The Lotus Flower, Moonlight and Oh, Sunny Beam; Schubert—Margaret at the Spinning Wheel, Heather Rose, Serenade, Who Is Sylvia? Hark, Hark the Lark and Ave Maria. The songs with the lyrics from Shakespeare were sung in English.



Calve

Assisted by

Galileo Gasparri..... Dramatic Tenor
Brahm Van den Bergh..... Pianist, Conductor

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St. Francis Hotel Ballroom

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April 11, at 8:15

Beethoven's "Sextet" for Violin, Viola, Cello,
Bass, French Horn, Clarinet and Bassoon and
Beethoven's "Quartet" Op 59 in C Major

Tickets \$1.00 at Sherman, Clay & Co. and Kohler
& Chase

**Coming The Flonzaley Quartet and Alexander
Heinemann, Lieder Singer**

THE CALVE CONCERT THIS SUNDAY.

At the Cort Theatre this Sunday afternoon, April 7, that superb artist, Mme. Calve, will again contribute to the pleasure of an enormous audience with the assistance of Gasparri, the tenor, Van Den Bergh, the pianist, and a complete and most excellent grand opera orchestra. On this occasion her operatic selections in costume and with scenery, etc., will be from Mascagni's masterpiece, "Cavalleria Rusticana," and many claim that as Santuzza Calve is even greater than as Carmen. Of course in the Mascagni work there is far more opportunity to show her vocal abilities for Carmen is really more dramatic than lyric. The numbers that will be given are as follows: (a) "Prelude," Orchestra; (b) "Siciliana," (harp obbligato) Turridu; (c) "Racconte," Santuzza; (d) "Grand Dramatic Duo," Santuzza and Turridu.

The concert portion of the program will present Calve in several of her favorite selections including the "Air" from "The Pearl of Brazil," with flute obligato and Gasparri will sing the two Romanzas from Puccini's "La Tosca." Van Den Bergh will play for his piano solos the "Prelude" by Rachmaninoff and a Moszkowski "Etude." Seats are now on sale at Sherman Clay & Co's and Kohler & Chase's and on Sunday at the box office of the Cort Theatre.

In Oakland Calve and her company including orchestra will appear at Ye Liberty Playhouse this coming Tuesday afternoon, April 9, when she will sing the beautiful old classic aria from Gluck's "Alceste" and Gasparri will offer the "Aria" from Lucia di Lammermoor. Owing to the enormous demand the scenes from "Carmen" will be repeated on this occasion. Seats are now on sale at the box office of Ye Liberty.

Calve's appearances in California as arranged thus far are in Fresno next Friday night, April 12; San Jose, Monday, April 15; Stockton Wednesday, April 17, and then to Los Angeles where she appears on Tuesday night the 23rd in Carmen and Saturday afternoon, April



MISS AUDREY BEER

One of Georg Kruger's Artist Pupils Who Will Appear
in Recital at the Palace Hotel Tuesday
Evening, April 16.

27, in Cavalleria Rusticana. Other places are now being arranged for through the efforts of L. E. Behymer of Los Angeles.

ALEXANDER HEINEMANN.

Throughout Europe and especially in Berlin and London Alexander Heinemann is regarded as the greatest living exponent of the "lied." As an interpreter he stands with such men as Wullner and Henschel and as a singer he is possessed of a far more beautiful voice than his colleagues. Heinemann also knows just how to use this glorious gift of nature and his recitals serve as lessons for all interested in the study of vocal music. Three concerts will be given by Heinemann, assisted by that excellent accompanist John Mandelbrod at Scottish Rite Auditorium the dates being Sunday afternoon, May 5 and 12 and Thursday night, May 9.

THE FLONZALEY QUARTET.

While Manager Greenbaum may have brought us stars of the greatest brilliancy and reputation, and managed many important musical events in this city, he has never presented a more important or meritorious attraction than the Flonzaley Quartet of Switzerland. It is just two years since the organization paid us its first visit and its return is eagerly awaited by every sincere lover of the best in music in this vicinity. Composed of four artists who devote their entire lives to the art of ensemble playing, doing no solo or orchestral playing, and not even teaching, the Flonzaley Quartet holds a unique position in the world of music. Then in addition to this devotion to chamber music work which makes their work almost perfection they have the use of four instruments of the very finest quality and which are evenly matched so that the tone quality produced is surpassingly beautiful. Among the works to be given is a

new Quartet by Maurice Ravel, Dvorak's in F major, two by Beethoven, the A major of the Opus 18 and F minor of Opus 95, two by Haydn G major op. 17 No. 5 and F major op. 3 No. 5, two movements from a Glazounov work and a "Sonata" for two violins and cello by W. Friedmann Bach, never before heard in this city. The dates of the concerts are Tuesday night, April 23, and Friday and Sunday afternoons, April 26 and 28.

A BEETHOVEN NIGHT BY THE BEEL QUARTET.

For the final concert of its brilliantly successful season the Beel Quartet will give "An Evening with Beethoven," the date being next Thursday night, April 11, at 8:15, and the place the Colonial Ballroom of the St. Francis Hotel. The program will be one that no music student or lover can afford to miss for it contains works rarely heard in public and this applies particularly to the "Sextet" to be performed on this occasion by Sigmond Beel, violin, Nathan Firestone, viola, W. Villalpando, violoncello, F. E. Huske, French horn, L. Prevati, contrabass, H. B. Randall, clarinet and W. H. Decker, bassoon. The second work will be the "Quartet" op. 59 in C major. This opus consists of four quartets and is representative of Beethoven at his very best. Tickets are on sale at Sherman Clay & Co's, Kohler & Chase's and at the newstand of the St. Francis Hotel. Mr. Beel has certainly placed his quartet on a firm foundation in our musical life and will continue his good work by immediately commencing his plans for the season of 1912-13.

MUSICAL REVIEW'S OPINION REGARDING BEETHOVEN SYMPHONY ENDORSED BY LEADING CRITICS.

When the Pacific Coast Review published its reasons regarding its doubts of the accuracy of the assumption that the "Jena" symphony was actually composed by Beethoven, our criticism caused somewhat of a divided discussion in local musical circles. A certain prominent musician even went so far as to try to make fun of our arguments and chiding us for our presumption to dare to oppose the argument of a man of Dr. Stein's standing in the musical world. Our friend Nunan of the Examiner stated that he was certain Beethoven composed the work because he saw the manuscript in his mind's eye, pass to and fro behind the "battery" of the symphony orchestra, while Sir Henry Hadley interpreted the music. It was but natural that we followed eagerly the expression of opinion published in the Eastern musical and daily press, after this symphony was presented. Now, as a matter of fact we did not find ONE reputable critic who agreed with Dr. Stein in his assumption that Beethoven wrote this symphony. On the contrary, most of them absolutely denied the possibility, as we did, and the balance very strongly doubted the possibility. We have not the space at our command to quote ALL the opinions we have received, but we are able to publish two or three just as an example. We will first quote from the Boston Transcript, which even agrees with us in regard to our suggestion that it might have been a pupil of Haydn's who wrote this work as a lesson. Says the Boston Transcript:

"Like Dr. Stein, as the article printed in the Transcript of Thursday sufficiently indicated, you may sit down to the score of the Jena symphony and reason about collateral and internal evidence that suggests Beethoven as the composer, according to your penetration and propensities. You may even affirm that such and such a musical period or some particular cadence sounds Beethovenish. On the other hand, the intelligent responsive hearer, listening to the symphony in single performance as he did yesterday afternoon, must judge instantly and instinctively. If he has frequented the symphony concerts he knows his Beethoven enough to recognize the composer's voice and style, without so much as a program note to aid. So hearing, so judging, he probably FOUND MIGHTY LITTLE TOKEN OF ANY BEETHOVEN, HOWEVER YOUTHFUL OR INERT, IN THIS JENA SYMPHONY. "The symphony, certainly the Minuet and the Finale of the symphony suggest, in such hearing, NO CONCEIVABLE BEETHOVEN OF ANY AGE OR ANY STAGE OF DEVELOPMENT. The Minuet is a wholly simple and neatly made dance-tune, moving to the appointed rhythms, making dutifully the routine contrasts. There is little imagination or ingenuity in it. ANY PROMISING PUPIL, DECENTLY FAMILIAR WITH THE SYMPHONIES OF HAYDN AND HIS CONTEMPORARIES, MIGHT HAVE WRITTEN AND DISMISSED IT AS THE TASK OF THE DAY DULY PERFORMED."

The above will suffice for our purpose, although the Boston Transcript goes into still further details as to its opinion why Beethoven did not write this symphony. In the Pacific Coast Musical Review of January 13th, we stated: "We come now to the most important number on the program, as far as its historical value is concerned, rather than its musical merit. From a serious musical standpoint we believe that musical literature would not have lost much had it been left without this so-called Beethoven symphony. We are by no means as sure that Beethoven composed this symphony as Dr. Stein, a number of musicians, and our San Francisco critics seem to be." We also suggested the idea of a pupil using this symphony as a practice lesson just as the Boston Transcript is suggesting.

The New Music Review of New York, an authority on musical subjects and a purely technical publication in many respects, says of this symphony:

"Two 'novelties,' one old one and one new one, appeared on the programme on January 21st, and the concert gained a further distinction by the co-operation of Dr. Harold Bauer as soloist. The older novelty is the so-called 'Jena' symphony, attributed to Beethoven, which had its first performance in New York. It was discovered in some forgotten papers at the University of Jena, in Germany. There are reasons which led its discoverer, Dr. Fritz Stein, the musical director of the university, to think that it might be an early work of

(Continued on Page 8, Column 1.)

JOLLAIN RETURNS
FROM EUROPE.

Giuseppe Jollain, who has recently returned from Europe, has opened a studio at the Coronado Apartments and is ready to receive pupils in the art of violin playing. Mr. Jollain spent four years abroad studying and appearing in concert. Most of his public appearances took place in Italy and the readers of the Pacific Coast Musical Review will remember reading some extracts from prominent Italian papers telling of Mr. Jollain's success. This efficient young Italian violinist studied not less than three years with the famous violin virtuoso and pedagogue, Cesar Thompson in Brussels and he spent one year in Berlin. While abroad Mr. Jollain had ample opportunity to associate with prominent artists and musicians and he returns to this city well equipped to appear in recitals and to teach violin. Before his departure for Europe Mr. Jollain had a large class of pupils all of whom admired him as teacher and as man. It must be gratifying to Mr. Jollain to find upon his return that his pupils have not forgotten him and that many have already written him that they are eager to resume their lessons. We do not hesitate a moment to assert that Mr. Jollain will enjoy one of the most envied reputations as teacher and artist in California.

EMILIE BLANCKENBURG'S
CONCERT.

Much interest is being manifested in the concert of Emilie Blankenburg, soprano, which will take place at Scottish Rite Auditorium on Tuesday evening, April 9th. Mme. Blankenburg will be assisted by Reinhold Essbach, tenor of the Royal Opera in Dresden. Dr. H. J. Stewart will be the accompanist and Louis Neubauer will play the flute obligato. Particulars regarding Mme. Blankenburg's reputation as a singer appeared in last week's issue of the Pacific Coast Musical Review. The program, which has been carefully selected according to artistic requirements, will be as follows: "Dieu! Theure Halle, 'Tannhäuser,' (Wagner), Emilie Blankenburg; Duets—(a) 'Nim bist du worden mein eigen,' (b) 'Unter einem Schirm zu sein,' (c) 'Die Sperlinke,' (Hildach), Emilie Blankenburg and Reinhold Essbach; (d) Chanson Provençale, (Dell' Aquai), (c) Charming Oiseau, 'Perle du Bresil,' (David), (with flute obligato), Emilie Blankenburg; Caro Nome, 'Rigoletto,' (Verdi), Emilie Blankenburg; (e) Liebesbotschaft, (Schubert), (f) Der Nussbaum, (Schumann), (g) Time Enough, (Nevin), (h) An Irish Love Song, (Lang), (i) A Vision of Home, (H. J. Stewart), Emilie Blankenburg; Arie des Alessandro, 'Alessandro Stradella,' (Piotov), Reinhold Essbach; Mad Scene, 'Lucia di Lammermoor,' (Donizetti), (with flute obligato), Emilie Blankenburg; Das Turteltaubenduet, 'Der Wahrheitsmund,' (Platzbecher), Emilie Blankenburg and Reinhold Essbach.

The following patronesses have consented to endorse this event: Mrs. George Cameron, Mrs. J. O. Tobin, Mrs. Will D. Shea, Mrs. L. R. Ellert, Mrs. D. E. F. Easton, Mrs. J. D. Speckels, Jr., Mrs. I. Richard Martens, Mme. Julie Pracht, Miss H. Stadtmüller, Mrs. N. Ohlhardt, Mrs. Louis Muller, Mrs. D. I. Patterson, Mrs. W. W. Wyner, Mrs. Malcolm Austin, Mrs. Henry Alfriz, Mrs. Robert Lorenz, Mrs. Henry Stadelman, Mrs. Edwin Wm. Stadtmüller, Mrs. Benj. Curtze.

THE MARRACCI-GIANDOLFI CONCERT.

A particularly ambitious concert is now in preparation by Madame Marracci and Signor Giandolfi, two artists of considerable reputation. This event is to take place at Scottish Rite Auditorium on Wednesday evening, April 17th. Signor Giandolfi is a composer of the highest qualifications and the concert is to be given to introduce his compositions. Mme. Marracci is an operatic singer of international reputation and has appeared in this city frequently both in grand opera and concert with unqualified success. She will be the soloist on this occasion. Eighteen pupils of Mme. Marracci's will assist in a choral as well as in some of the solo numbers. Among the leading features of this event will be the Minetti Orchestra which will render several selections in its well known finished styles. Further particulars regarding this important event will appear in the next issue of this paper.

(Continued from Page 2, Column 2)

Beethoven's. The evidence is wholly circumstantial, and not in the least conclusive at that. It was only natural, however, that the enthusiastic fan of Mr. Stein should lead him to believe in the authenticity of his find, to perform it and publish it equally so that some musical scholars should be willing to admit the possibility of its authenticity, and that orchestral conductors should be prompt to set it before the public, as they have done in many places in Germany, in Boston and now in New York. There are a good many who should not even remotely refuse to believe that the work is Beethoven's. But if the presumption is against it on a priori grounds, only a hearing of the little work is needed to convince most intelligent listeners THAT IT IS NOT BEETHOVEN. There is no clew of the lion here. There is little to



GIUSEPPE JOLLAIN

The Gifted Italian Violinist Who Has Returned From
Four Years' Study Abroad.

toreshadow the first symphony in C. It is a mild and pleasing specimen of music as was composed in vast quantities in the later eighteenth century. It is dimly illuminated here and there by feeble reflections from Haydn and Mozart, but it has little personal expression, scarcely a touch of individuality in its substance or in its orchestration.

The New York Musical Courier, the largest musical journal in the world, and in certain respects one of the leading authorities on theoretical matters, has this to say about this Beethoven symphony:

Last Sunday's hearing does not justify any particular excitement about the 'Jena' symphony. If it is by Beethoven, the world has lost nothing through neglecting the opus for so long. It shows the Haydn and Mozart earmarks in every measure, and reveals NONE OF THE GIGANTIC TALENT which appears in the official nine symphonies by the Bonn Titan. Professor Stein did not help Beethoven when he lifted this musty and mildewed 'sinfonietchen,' as the Germans might call it, from the protecting Jena archives. It should be sent back there.

We could continue to quote reams of opinions just like these, for every critic of standing in the East and Europe agrees with us on this subject. We merely publish these articles for the purpose of proving that the opinion of the Pacific Coast Musical Review is not based upon personal disagreements, but upon careful study of the subject. And we will occasionally quote the expressions of prominent critics regarding artists and musical conditions thus comparing them with the opinions published in this paper, and our readers will find that usually we are not much, if at all, in conflict with the ideas of recognized authorities.

Among the selections which Bauer is to play here are Beethoven's 'Sonata Appassionata,' Schumann's 'Erstes Symphonisches' and Chopin's 'Nocturne in E' 'Scherzo in C Sharp Minor.' Miss Shelley emphasized the themes in these selections and pointed out the characteristics of the compositions in a very interesting way. Those who had the pleasure of hearing Miss Shelley play and talk of the program will undoubtedly enjoy Bauer's playing of the more and with a better understanding.

Miss Zdenka Buben, pianist, will appear at the Hour of Music at Sherman, Clay & Co.'s Recital Hall next Saturday afternoon, April 13th. She will be heard in the Polonaise from the opera Mikmo, which has been effectively arranged and transcribed for two pianofortes by her teacher, Joseph Boringer, who will preside at the second piano. Miss Buben is a promising pupil of exceptional talent and her playing has won her many friends. Anna Miss Harris, dramatic soprano, will be the vocalist.

The announcement is made that Miss Germaine Schuiter, the young Viennese pianist who has already made two concert tours of America, is to return for a third tour lasting from January to April of next year. The tour will be under the management of Haensel and Jones and Miss Schuiter will again play the Baldwin piano.

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Among Stockton's efficient musicians Miss Ida Hjerd-Shelley is among the foremost. Miss Shelley is a pianist and piano instructor and a pupil of Prof. Barth of Berlin. During each season she gives a number of excellent recitals, and the Stockton Record of March 13 has this to say about one of the most recent events: Yesterday afternoon and last evening in her studio Miss Hjerd-Shelley went over the program that Harold Bauer is to play here Friday, bringing out the main themes and characteristics of the selections to acquaint the listeners with the program give them some understanding of the themes and so make Bauer's concert the more enjoyable for them.



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CHARLES KELLOGG A WINNER AT THE ORPHEUM.

No doubt by far the most interesting and unique feature in this week's Orpheum performance is the appearance of Charles Kellogg, who is billed as "The Nature Singer." Mr. Kellogg by reason of having a peculiarly developed throat is able to sing with his vocal chords exactly like a bird. During his act he explains that he has been raised in the woods and that by constant life among the surroundings of nature he has developed instincts the same as the animals who inhabit the forests. Among these accomplishments that he has so readily acquired is an accurate imitation of birds' singing, and it is almost startling to listen to him and note the verisimilitude of his song as well as its unquestionable musical character. When we say that Mr. Kellogg's bird song possesses a musical character we do not mean that its notes could be written down accurately and sung or played by anyone who can read music, but we mean that in its emotional qualities, in the soul that he can put into these songs, in the enthusiasm and eloquence which these songs contain in their spiritual setting there exists unquestionably a valuable musical characteristic. This may be especially noted when Mr. Kellogg sings a trio with the records of two Victrolas which were originally made by him. The singularity of this trio is the accuracy of pitch and blending of harmonies which may be noted by anyone possessing an ear trained to musical ensemble. Mr. Kellogg's impromptu talk is exceptionally interesting, and unlike explanations of scientific or similar problems upon the vaudeville stage, Mr. Kellogg's remarks do not tire you, but rivet your attention throughout his entire act. Not the least interesting part of his performance is his skillful production of fire by means of rubbing wood and his remarkable skill in blowing out a flame by means of his voice. It is a demonstration well worth witnessing.

ORPHEUM.

The Orpheum offers for next week a bill of extraordinary merit and variety with five entirely new acts. McIntyre and Heath, assisted by Otto J. Johnson will present their minstrel classic, "Waiting at the Church." These famous artists like "good wine need no bush." Their name is a household word in every city in the United States, and they have long been synonyms for mirth and laughter and that typically American form of humor in which the negro is the butt. Their last appearance in vaudeville in this city was with the Orpheum Road Show eight years ago. Since then they have been appearing in musical comedy and have established the record of being two of the most successful stars in the United States. John E. Henshaw, the famous musical comedy star and Grace Avery, the dainty ingenue, will appear in their delightfully clever farce, "Strangers in a Strange Flat," of which Mr. Henshaw is the author. The little play teems with witty dialogue and amusing complications and is constructed so as to appropriately permit the introduction of clever and enjoyable specialties. The musical prodigy, Master David Schooler, "The Boy Paderewski," and Miss Louise Dickinson, "The Juvenile Mary Garden," will be included in

the attractions of next week. Schooler is a remarkable pianist, possessed of a perfect technique. He studied in Europe under several celebrated masters and received the personal commendation of Paderewski who predicted for him a great future. Miss Dickinson is the possessor of a high and sweet soprano which she uses to the best advantage. The Three Shelveys Boys, a novelty in the way of contortionists, will introduce a number of new athletic feats. They have few equals in their line. Tom Brown and Siren Nevairo, a clever quick changing team of colored artists, will amuse with a skit entitled "A Chinese Courtship." Next week concludes the engagements of the Fearless Ce Dora, the Girl in the Golden Globe, and Art Bowen. It will also be the last of Charles Kellogg, "The Nature Singer."

THE FAUN AT THE COURT.

William Faversham, whose present visit at the Cort Theatre has entrenched him much more firmly than ever in the esteem of San Franciscans, will commence the second and final week of his engagement in Edward Knoblauch's unique and fascinating comedy, "The Faun" next Monday evening. A great deal in the way of commendation regarding this unusual play had reached the city in advance, but in actual witnessing was found to have exceeded the finest things that have been spoken of it. By his inimitable performance last Monday evening, Mr. Faversham literally created spontaneous vogue, and the merry romps and jestings of the "Faun" have become the talk of the town. It was a rare treat, indeed, to see Mr. Faversham disporting himself so gayly in a play whose sole object was to create merriment, and an entirely new phase of the versatile Faversham art was displayed to the great enjoyment and un concealed surprise of every spectator. Mr. Faversham's present vehicle was found to be a bubbling, sparkling, and thoroughly amusing satire upon modern life, a comedy whose appeal is of the most wide-spread and universal nature. Mr. Faversham himself enacts the role of a faun, the sylvan deity of mythological times who in this instance finds himself translated into the sphere of modern society circles. The ensuing story revolves round the efforts of this faun, who is representative of the delights of living and the untrammelled truthful dictates of nature, to lead the artificial, and greed-owned persons with whom he comes in contact away from all that pettiness and narrowness and back to naturalness of living and expression. Although the humor of the play is of a compelling, elementary kind, Mr. Knoblauch takes many keen flings at the foibles of modern civilization, hurling sharp-barbed bits of satire that leave a deep impression in the mind of every spectator long after the broad smiles engendered by the sheer fun of the thing, have passed from their lips. Mr. Faversham's noteworthy efforts are splendidly complimented by the rendition of the various members of his cast, and especially is this true of the performance of the beautiful and talented Miss Julie Opp. No lover of the best that modern comedy can give should afford missing Mr. Faversham's impersonation of "The Faun." Louise Cuning follows.

ALCAZAR THEATRE.

Since the current century began there has been no more successful play than "The Chorus Lady," which will be the Alcazar's offering next Monday night and throughout the week. Written by James Forbes for Rosa Stahl, it was used as a starring vehicle by that clever actress for five consecutive seasons, one of which was spent in England, and since she relinquished it several road companies have found it a profitable medium. Its release for stock use was instantly taken advantage of by Belasco & Mayer, although the royalty demanded was almost prohibitive. They took it because of the exceptional opportunities it would afford Florence Stone to ventiliate both her comedy and emotional talents as Patricia O'Brien.

In this role Miss Stone will be even more amusing than she was as Paulette in "The Blue House," and in the big scene in Crawford's apartments she is sure to be effectively dramatic. Others in the cast are Wilson Melrose as Mallory, Will R. Walling as Crawford, Louis Bennison as Patricia's father, Beth Taylor as her sister, Adele Belgrade as her mother, Charles Ruggles as a typical Jocko, Viola Leach as an unscrupulous show girl, Jessie LaFontaine as a wardrobe woman and Walter Belasco as Crawford's man, with the rest of the company suitably bestowled.

The Musical and Dramatic Committee of the University of California announces that the Half-Hour of Music in the Greek Theatre Sunday afternoon will be given, as is usual on Easter Sunday, by the University of California Glee Club and the DeKoven Club, a combination that gives a chorus of eighty highly trained male voices. Under the leadership of Mr. Clinton R. Morse, who is the director of both clubs, the following program will be given: "Hail to California," C. R. Morse; baritone solo, "Let's Have Peace," Ball by Mr. Harold P. Williams; cornet solo, "The Lost Chord," Sullivan, Mr. Leroy W. Allen; "Lovely Light," Off-nach; tenor solo, "Hosanna," Granter, Mr. C. R. Morse; "Invictus," Bruno Hulm. Especial attention is called to the fact that beginning with this Sunday, until the first Sunday in November the Half-Hour of Music will begin at four o'clock instead of three which is the hour of beginning during the winter months. The accompanist will be Mr. Roscoe Warren Lucy.

The Musical and Dramatic Committee of the University of California announces that, following the precedent established by the late Richard Mansfield, the distinguished actor, Mr. William Faversham, who is now appearing at the Cort Theatre in Knoblauch's "Faun," will lecture at the University on next Monday afternoon on "The Theatre As a Power." The lecture which Mr. Faversham has delivered at Harvard University and the University of Chicago, will be given in Room 101, California Hall, at four o'clock in the afternoon, and, while primarily for the students of the University, will be open to the public without charge.



By ELIZABETH WESTGATE

Oakland, April 1st, 1912.

After a prodigious success at the Metropolitan Opera in New York this season, Patman Griswold will make a short trip to the Coast for the purpose of greeting his friends and of giving, as expedient, one or two concerts. Mr. and Mrs. Griswold will leave Atlanta, where the eminent basso-cantante is to sing Mephistopheles on the 28th of April with the rest of the great Metropolitan Company and will arrive here about May 1st. They will sail from New York for a summer in Europe on May 28th, so that their time here will be short. The critics and public have been unanimous in their praise of Mr. Griswold's noble voice and the majesty of his acting—particularly in the three Wotans, all of which he has lately sung with success never before reached by any basso. The eloquence of his singing in other roles has placed him in an enviable position amongst the bassos of the world, past and present.

The Minetti Quartet gave an enjoyable concert at Adelphi Hall, Alameda, last Thursday evening, under the auspices of the Adelphi music section, of which Mrs. H. A. Heband is the discerning curator. The hall was filled to the doors. The program opened with the String Quartet in B flat major by the four composers to another of the friendly group which foregathered on occasion. This Schumannesque idea of a play upon the musical letters suggested by Belafiet's name, (B, L, A, F)—in our notation B flat A, F—was of great interest, and heard for the first time. The same theme is used for all the movements, written respectively by Rimsky-Korsakoff, Ladow, Borodine and Gózonov. The rather lugubrious serenade—the third movement—in which the viola assumes control of the theme—is possibly the most humorous of all. The whole quartet is the more amusing because it is carefully written in the accepted formal design, and is quite sufficiently difficult. It must have furnished much diversion for its four composers, and the Minetti people played it with due appreciation of its particular charms. A Scherzo by Walter Bruckner, a local composer, was given an honored place upon the program. It revealed industry and taste, and a neat, though not yet developed skill in part-writing. The other numbers by the quartet were the well known Beethoven op. 18 No. 6, and three short pieces which are too familiar to need more than mention here.

Mrs. Richard Partington, contralto, sang four songs from "A Cycle of Life" by the English composer-conductor who writes under the name of Landon Ronald. Mrs. Partington's agreeable voice and her refined interpretations combine to make her welcome on any program. Miss Mable Jones accompanied Mrs. Partington with complete sympathy.

So successful have been several concerts given in Alameda this winter—and especially in point of attendance—that the hope is freely expressed that some plans may be made for next season by which a definite number of concerts and recitals by visiting artists can be assured.

Alexander Stewart, who has been connected with the musical issues of the Oakland First Congregational Church for eighteen years—ten of these as director of the chorus choir, has resigned from his duties there. The constantly growing concerns of his successful violin school and his private teaching occupy so much of his time that a day of rest seems most desirable. The quartet and large chorus of the church became under Mr. Stewart's direction, the most important choir on this side of the Bay. Many first productions of notable music have been given; compositions of almost prohibitive difficulty have been brilliantly presented: American composers and, on several occasions, Californians have been honored by the production of their works. The great oratorios have been given over and over again, during the decade just past. Mr. Stewart's unerring taste, his catholic regard for all worthy music of whatever school, his skill in producing effects from a body of singers, and his unflinching good humor at rehearsals, have earned for him the regard not only of those with whom he has been associated but of the church-going public of the Bay Cities.

The Cecilia Choral Club, Percy A. R. Dow, director, gave the third concert of the sixth season on Tuesday evening, March 12th at First Unitarian Auditorium, Oakland. This excellent organization of one hundred voices presented Max Bruch's cantata, Fair Ellen, with the assistance of Miss Ella R. Wilkinson, soprano, and Clarence Oliver, baritone. Mrs. Hughes is the club accompanist. The cantata was given a splendid performance.

A special service was given at the Oakland First Congregational Church on a recent Sunday evening, the organist, Miss De Fremery, being assisted by the choir soloists, Mrs. Winchester, Mrs. Nicholson, Mrs. Williams and Mr. Mustard, and by the Stewart Violin Quartet, in a program selected from Haywood, Saint-Saens, Schumann, Bach, Reiding and Elgar. Elgar's "The Snow," for chorus of women's voices and two violins obbligato was one of the numbers.

Last Thursday evening at St. Paul's Episcopal Church Miss Margaret Bradley, assisted by Miss Jessie Murray, soprano, and Miss Alice Davies, violinist, gave an organ recital. A very pleasant and varied program pleased the large audience of friends invited.

At the Union Meeting of the Alameda Adelphean Club next Thursday, the woman's chorus connected with the club, and which is under the direction of Mrs. F. C. Collar, will sing several items. Other music will be furnished by Miss Myrtle Stannage, soprano, Mrs. Milton McMurphy, soprano and by A. Garcia, violinist.

Mrs. Blanche Ashley and her talented daughter, Miss Phyllida played the Max Reger variations on a Beethoven theme last Wednesday on an occasion in Berkeley. It was so well received that a repetition at another date was requested. This difficult composition is written for two pianos in double concerto style, each player having equally important work in its course. On the following day Miss Ashley gave the Brahms Sonata, opus 5, at Century Hall, and was very successful in the performance of it.

Last Saturday was Charter Day at the University of California and it was the occasion of the first appearance of Mr. Steindorff's great chorus of three hundred undergraduates. Since Mr. Steindorff was appointed choragus this event has been in preparation, and his singers were a notable part of the exercises at the Greek Theatre. An orchestra assisted. A fine program was delivered, and created genuine enthusiasm. There will probably be great things growing out of the Charter day's success of the chorus.

The fourth concert of the second season of the unusually successful Young People's Concerts, under the direction of Wm. Edwin Chamberlain occurred at Berkeley High School Auditorium on Wednesday, March 13th. Paul Steindorff and his orchestra gave before a packed house of school girls and school boys the following program: Overture, Martha, (Flotow) waltz, Artist's Life, (Strauss), Andante con Variazione (From the Surprise Symphony), (Haydn), Grandma's Spinning Wheel, (Gillet), Minuet and Barcarolle, (Offenbach), Marche Militaire No. 1, (Schubert). Among Mr. Chamberlain's other duties, he finds time to drill a quadruple quartet, comprising sixteen of his pupils, in the voices. A reception given at the studio last week was the occasion of their first appearance before their friends.

Mme. Calve will give a "costume concert" in Oakland on Tuesday afternoon, April 16th, at the Liberty Playhouse. A program of intensely interesting works will be given.

On Friday afternoon the 19th, the incomparable Bonci will give a recital at the Liberty Playhouse. It is likely that both these distinguished artists will be greeted by full houses.

ELIZABETH WESTGATE.

LUCIA SEXTET BEAUTIFULLY SUNG.

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The rendition of the great "Sextet from Lucia" by Tetrarini, Caruso, Amato, Journet, Jacoby, and Bada, can naturally be supposed to be about the finest rendition of this magnificent ensemble it is possible to hear. Such a talented group of artists has rarely, if ever, sung together, and the "appearance" of this "all-star cast" in the list of new Victor Records for April is quite an unusual musical event. It is an exquisitely beautiful record—one that mere words are inadequate to describe. This record is of course the big "headliner," but it is only one of the many superb numbers contributed by the world's greatest artists.

Caruso sings solos in three different languages—a charming ballad, "Love is Mine," in English; a lovely air in French from Massenet's *Manon*; and an amusing Neapolitan song given with marked jollity and abandon. Marcel Journet, the great French basso, renders the famous Benediction Scene from *Huguenots* and an impressive number from Donizetti's *Favorita*. Pasquale Amato sings extremely well the merry but difficult "Alfo's Song" from *Cavalleria Rusticana*; and with Journet and the Metropolitan Opera Chorus gives a striking rendition of the Sword Scene from the second act of *Faust*.

The two German numbers by Johanna Gadski are unusually fine examples of the best recording of the soprano's beautiful voice. The lovely Godard "Berceuse" is exquisitely sung by Edmond Clement. Ernestine Schumann-Heink sings with infinite charm Wagner's popular "Träume"; and her rendition of the "Erlking" portrays the dramatic qualities of Schubert's masterpiece with wonderful effectiveness. The four Jewish records by Cantor Sirota of the Warsaw Synagogue are interesting to Gentiles as well as Hebrews, exhibiting to perfection the wonderful voice of this famous cantor.

Victor Herbert's great fame as a composer has somewhat obscured the fact that he is a gifted cello virtuoso, but his two "cello solos" for the favorite "Swing-Back'd Car" by Mr. Herbert's grandfather, and a dainty little concert



MME. PUERARI MARRACCI

The Distinguished Operatic Soprano, Who Will Appear at Scottish Rite Auditorium Wednesday Evening, April 17.

number of his own—show his exceptional ability along this line. Maud Powell plays exquisitely the favorite Raff "Cavatina," and that beloved pianist, Vladimir de Pachmann, contributes four short numbers which are rendered in the finished manner for which he is celebrated.

A noble peace anthem, "Let Us Have Peace," dedicated to President Taft by permission, is given a dignified rendition by Reinald Werrenrath, and this impressive number should arouse the enthusiasm of every advocate of universal peace. The celebrated aria, "Love and Music," from the second act of *Tosca* is finely sung by Agnes Kimball. An unusually good talking record is the famous Shakespearean "Antony's Address Over the Body of Caesar" by Frank Durbeck, who delivers this speech in splendid fashion, every syllable being absolutely distinct. Rosario Bourdon's cello solo of the beautiful "Dedication" of David Popper exhibits well the admirable qualities possessed by this young soloist.

Although the "Count of Luxembourg" has never been presented in America, the Victor Light Opera Company offers a splendid collection of gems from this tuneful operetta which is sure to make the biggest kind of a hit.

The April Bulletin of the San Francisco Musical Club contains the announcement of a meeting on April 14th when Mrs. Herman F. Whirlow was the Club hostess. The program on this occasion was devoted to the works of modern composers and the members participating were: Mrs. Blanche Ashley, Miss Frances Buckland, Mrs. C. L. Barrett, Mrs. Paul Freygang, Mrs. J. E. Birmingham, Miss Adora Netterville and Miss Florence Warden, assisted by Miss Mary Pasmore. For the meeting announced to take place on April 18th Mrs. Otto Fleissner has been selected as club hostess and the program will be devoted to works by Tchaikowsky. The members participating will be Miss Edith Kelley, Mrs. Lawrence Rath, Mrs. Horatio F. Stoll and the Chorus, assisted by Miss Mary Pasmore and Miss Dorothy Pasmore. Election of officers will be held on April 18th. The official ticket is as follows: Mrs. Albert E. Phelps, President; Mrs. Ernest Johansen, First Vice-President; Mrs. Flora Howell Breuer, Second Vice-President; Mrs. Louis Carrigan, Recording Secretary; Mrs. S. E. Knowles, Corresponding Secretary; Mrs. Paul Partridge, Business Secretary; Miss Irene M. Ferguson, Treasurer; Mrs. Gny S. Millberry, Librarian, Associate Directors, Miss Louise Mahland, Mrs. George Towle, Mrs. C. H. Woolsey.

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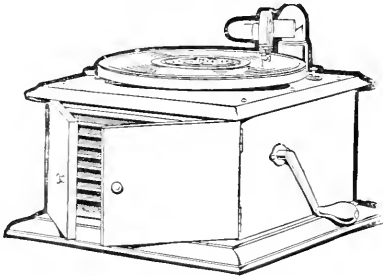
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VOL. XXII. No. 2.

SAN FRANCISCO, SATURDAY, APRIL 13, 1912.

Price 10 Cents

BONCI CONCERTS ARE MOST IMPORTANT MUSICAL EVENTS

The important musical events of the coming week will be the concerts of Alessandro Bonci, the world's very greatest lyric tenor, an artist whose style, method and musicianship may well be used as a model by every singing teacher and student and the man who has the distinction of being the only operatic tenor of renown capable of giving an entire recital program. Bonci has been called "The King of Bel Canto," and most rightly for his method of singing is of the kind that has made the first class artists of Italy recognized as the world's greatest singers. Of course many inefficient singers come from Italy just like many efficient ones from other countries, but when you get the true, beautiful Italian voice combined with the best Italian methods of tone production and poise of voice, there is nothing more beautiful in the whole art of vocal music. The Bonci programs demonstrate immediately the musician-ship of the artist.

At the opening concert this Sunday afternoon, April 14, at the Cort Theatre, the first group of songs will consist of classics by Pergolesi, Haydn, Gluck and Carissimi. This will be followed by a group of three works in English, the composers being Charles Wakefield Cadman, Marion Bauer and DeKoven. Then Bonci will sing the "Aria" from Cimarosa's opera, "The Secret Marriage," in which he recently created an unprecedented



ALESSANDRO BONCI.

The Greatest Exponent of Bel Canto Who Will Sing at the Cort Theatre Tomorrow.

furor in Buenos Aires. The French school will be represented by an "Air" from Felicien David's Oriental masterpiece, "The Desert," "Colette," by Chaminade and the "Dream" from Massenet's "Manon Lescaut." Modern Italian numbers by Montefiore, Mascagni and Puccini will complete the list.

At the second and farewell concert the following Sunday afternoon, April 21, a similar program will be given and special features will be Mozart's delightful song, "The Violet," the "Aria," from the same composers, "Don Giovanni," and excerpts from Puccini's "La Tosca" and "La Boheme," Mascagni's "Iris," and Giordano's "Andrea Chenier." By request Bonci will include on this program Tours, "Mother of Mine." Seats for both of these events are now on sale at Sherman Clay & Co.'s and Kohler & Chase's and on Sunday the box office will be open at the Cort Theatre after 10 a. m.

In Oakland Bonci will sing at Ye Liberty Playhouse on Friday afternoon, April 19, presenting the program of the opening concert with a few requesting changes. Seats for the Oakland event will be ready Monday morning at Ye Liberty Playhouse. The hour for the concert has been set at 3:15 to accommodate the many students and teachers desiring to attend. The St. Francis Musical Art Society will hear Bonci next Tuesday night.

THE FLONZALEY QUARTET.

From the highest musical standpoint Manager Greenbaum has presented nothing of greater importance and genuine musical worth than the Flonzaley Quartet of Switzerland, one of the world's very greatest musical organizations. The members of the Flonzaley Quartet are Adolfo Betti, first violin, Alfred Pochon, second violin, Ugo Ara, viola, and Iwan D'Archaubeau, violoncello, and there has not been a single change in the personnel since its organization nine years ago by E. J. De Coppet, the millionaire patron of musical art and collector of rare instruments. The four instruments used by this quartet are valued at over sixty thousand dollars and have been specially selected from Mr. De Coppet's collection with the view of securing absolutely perfect tonal balance. The result, combined with the perfection of ensemble secured by years of daily practice, makes the playing of the Flonzaley Quartet as nearly perfect as one may ever expect to hear anything.

These players neither teach, appear as soloists or play in orchestras. Their entire lives being devoted to ensemble playing. Two years ago Greenbaum introduced the Flonzaleys to us and we have been anxiously waiting ever since to renew the acquaintance. Three concerts will be given at Scottish Rite Auditorium and the dates and programs are as follows: Tuesday night, April 23 at 8:15: Quartet—in A major Op. 18, No. 5, (Beethoven); quartet—in F (Maurice Ravel) and quartet in F op. 3, No. 5, (Haydn). The work by Ravel will be heard here for the first time. The composer is one of the most eminent of the younger French school of composers and his piano works are now being played by some of the world's famous artists and his songs and orchestral works are commencing to attract universal attention.

The second concert will be given Friday afternoon, April 26 at 3:15 when Mozart's Quartet in G major, Dvorak's in F major and a Sonata a Tre for two violas and cello by W. Friedemann Bach will be given. This last work was only recently discovered in a private library in Boston. The farewell concert is announced for Sunday afternoon, April 28 at 2:30 when the very important Beethoven Quartet, Opus 95, Haydn's Op. 17, No. 5 and two numbers by Glazounow will be given. The sale of seats for these events will open next Thursday, April 18, at Sherman, Clay & Co.'s and Kohler & Chase's. Mail orders NOW to Will L. Greenbaum. The Flonzaley Quartet will not play in Oakland on this visit.

ALEXANDER HEINEMANN.

Notwithstanding the fact that we have had more concerts than ever before in a single season and that they have been far more varied than ever, it is a strange fact that we have heard very little lieder singing and so the advent of the master of the vocal art and interpretation of song, Herr Alexander Heinemann and his master accompanist, John Mandelbrod, will be indeed welcome. Heinemann's first concert will be given Sunday afternoon, May 5, when he will sing for us works by Loewe, Schubert, Schumann, Rubinstein, Mendelssohn, Hugo Wolf and some works never before heard here by Hans Herman, Karl Kaempf and Eugene Halle besides a group of German folk songs. His only evening concert will be given Thursday night, May 9, and his farewell recital on Sunday afternoon, May 12.

SIGNOR WANRELL'S NEW HEADQUARTERS.

As announced in last week's issue of the Pacific Coast Musical Review, J. S. Wanrell has moved his studio into larger headquarters in the beautiful residence, 2422 Fillmore street near Jackson. This move was necessitated by the rapid growth of Mr. Wanrell's vocal class. Mr. Wanrell has leased this spacious and magnificent building for a number of years and he will be able to give his classes the finest accommodations that money can buy. Mr. Wanrell has always displayed a singular knack in furnishing his studios in the most artistic fashion, thus adding beautiful surroundings to his teaching rooms. It is always exceedingly pleasant to give music lessons in a place the artistic atmosphere of which complies with the beauty of the art studied. Regarding Mr. Wanrell's efficiency as vocal instructor we need say but very little, as his reputation is too generally recognized to demand another enumeration of his qualifications on our part.

Well known as an operatic artist in every important theatre of the world, thus having gained actual experience as a singer, he is singularly fitted to impart the knowledge of vocal art as well as that desirable knowledge of stage craft which is so essential in the acquirement of an operatic career. He has proven by results, that is to say by the ability of successful pupils, that he knows how to impart the knowledge of singing, and his success as church singer as well as operatic singer

makes him fitted to coach a varied repertoire in operatic, church and concert programs. At present Mr. Wanrell is the bass at St. Mary's Cathedral, which position he fills to the great satisfaction of all those members of the congregation who are qualified to judge the excellence of a genuine vocal artist.

NEWSPAPER MEN TO GIVE ANNUAL SHOW.

(From the S. F. Chronicle, April 7.)

Interest in newspaperdom is being concentrated on the "Six Years After Show" of the Press Club, which is scheduled for presentation Thursday afternoon, April 18, and at midnight Saturday, April 20. Both performances will be given at the Columbia Theatre. There were so many disappointed last year at not being able to secure seats for the Press Club show that it has been decided to give two performances this time. Professionals will have no place on the program. The association of news gatherers prides itself on the histrionic ability of a number of its members, and so every number will be contributed by club talent. Editorialists, versifiers and even dramatic critics are to do stunts, and the footlight capers of the latter especially should prove more than mildly diverting to the audience, especially since a number of professionals have signified their desire to be present.

A Dutch minstrel first part will break the gloom. Burr McIntosh, Walter Anthony, Frank W. Thompson, Al C. Joy, W. L. Mallabar and Franklin B. Morse are to warble soulfully, while E. D. Burrows, Arthur Knapp and sundry others will cut minstrel capers. Waldemar Young and



J. S. WANRELL.

The Distinguished Operatic Basso Cantante and Vocal Instructor Who Moved His Studio Into Larger Quarters.

William J. Jacobs are down on the program to perpetrate the success of last year's show, "When Caesar Ran a Paper," a newspaper impossibility guaranteed to corral laughs from the most stony-hearted. William Pennington, Edward P. Healy and Richard Prosser will be excellent aids in this skit.

Another feature is to be a Presidential peace palaver, staggering under the title, "Everybody's Doing it; or Running for Office." The various gentlemen with Presidential ambitions are to be burlesqued in this two-act piece, and the authors declare it to be thoroughly funny. Burr McIntosh, Waldemar Young, William J. Jacobs, Franklin B. Morse, Thomas Bellew, William Mallabar and William Pennington are to be the interpreters. In addition there will be a number of single acts. Herman Heller is to direct the orchestra. Tickets are on sale for both performances at the Press Club, which are exchangeable for reserved seats at the Columbia Theatre April 10.

The April Calendar of the Pacific Musical Society includes a program for April 10 which will be given by Mrs. George Alexander, piano, Samuel Irving Savannah, violin, Theo. Yohner, viola, Wenceslao Villalpando, cello, Miss Rey del Valle, soprano and Lucie Brusie Marchant, baritone. The program on April 21 will be given by Mrs. Sylvia Abrams, piano, Mrs. Frederick Clark, contralto, Mrs. I. Goodman, soprano, Miss Carolyn Nash, piano, Nathan Firestone, violin, Wenceslao Villalpando, cello.



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EMMA CALVE'S FINAL CONCERT.

The second and final Calve concert took place at the Cort Theatre last Sunday afternoon, April 7, and proved to be a most artistic event. After a preliminary concert program Mme. Calve and Sig. Gasparri gave several scenes from Cavalleria Rusticana which must be counted among the most impressive performances of this fine operatic masterpiece that have been heard in this city. Mme. Calve's matchless art, both as singer and actress, came here fully in evidence, and it is difficult to imagine a more dramatic climax than the duet sung by these distinguished representatives of operatic art. Mme. Calve gave full evidence on both these occasions of her San Francisco concerts that she is still in full possession of her remarkable artistry. Her voice is as full and sonorous and warm as ever. Her temperament and her listeners with the power of her inquerable personality, and her phrasing of important musical passages is as delightful as ever. Those who attended the concert last Sunday afternoon must surely admit that it is difficult to witness a performance more complete in every detail than the one given by Mme. Calve and Sig. Gasparri. Brahms and den Bergh played two piano solos with the fluent technic which was admired on the former occasion, but he again showed a certain lack of temperament and individualistic power. The orchestra, under Mr. van den Bergh's direction played the orchestral parts of Cavalleria Rusticana with satisfactory ensemble effects. The Calve concerts must be regarded among the most satisfactory events of this exceptionally fertile musical season.

MINETTI QUARTET'S FOURTH RECITAL.

The Minetti String Quartet gave the fourth and final recital of its twentieth season at Kohler & Chase Hall on Thursday afternoon, March 28. The program consisted of Quartet in B flat major No. 15 by Mozart, Piano and 'cello, sonata in A major No. 3 by Beethoven and Quartet in G minor Op. 27 by Grieg. This exceedingly interesting program was presented by the members of the quartet and Albert Elkus, pianist, in a manner worthy of the dignity of the compositions chosen for this occasion and the critical audience in attendance was delighted with the fine musicianship displayed. Albert Elkus is especially deserving of credit for his intelligent reading and the display of fluent technic. He may easily be classed among the foremost artists of our more important resident performers and he grows every time he appears in public. He is one of the California musicians who do credit to their native State. Arthur Weiss, the 'cellist of the organization, who played in the Beethoven Sonata, is also a musician of superior faculties who pleases his audiences and by reason of his unquestionable artistry, is always a welcome attraction upon any concert program. Giulio Minetti has every reason to look back upon this twentieth season with as great satisfaction as he was justified to do on previous occasions. He is one of those musicians who are doing a great deal toward the raising of musical standards in this community. The first concert given for the purpose of introducing the compositions of resident composers, which the Minetti Quartet so generously inaugurates, will take place some time this month. Mr. Perlet's excellent quartet heard before in this city on which occasion it made a powerful impression upon leading musicians, will be on the program. The event is looked forward to with much interest.

SHERMAN, CLAY & CO. EMPLOYEES' OUTING.

The semi-annual outing and high jinks of the male employees of Sherman, Clay & Company, was held at Moss Beach on Sunday, March 31. A large number of the employees met at the Ocean Shore depot, and boarding one of the sumptuous observation cars provided by that company for their exclusive use, enjoyed a most delightful ride through the fertile gardens of San Mateo county. An orchestra of six pieces, accompanying the party, kept everyone on the move. Singing, dancing and viewing the magnificent panorama, unfolding each minute as the train sped on its way.

Arriving at Moss Beach, the Musical League Ball team at once got to work and "play ball" was the word. The batteries were as follows: Regulars, pitcher, A. Dinkie, catcher, Scott; Bushers, pitcher, Otto Rothlin, catcher, Slats Forbes. It was not an easy piece, accompanying the party, when Dan McCauley broke the tie by knocking the ball into the Pacific ocean. Chas. Hildebrand at once volunteered to retrieve it, but finding the water rather cold, reconsidered his heroic purpose. The masterful pitching of Dinkie and Rothlin was one of the features of the game, each having nine strike outs. The fielding of Chas. Moore and Slim O'Connor was something out of the usual, both gentlemen accepting every chance that came their way without an error. The bat-

ting of the captain, (B. P. Mallatratt), was also a wonder, bringing in many of the runs scored by the Bushers. A bounteous luncheon was served by Chas. Nye, the renowned catcher of Moss Beach. After luncheon, fishing and hunting the mermaid was indulged in by the entire company, but alas, the captain was the only lucky one to get a catch, a 175 pound hunk of mermaid, one of the finest specimens that ever strolled the beach. An adjournment to the dance hall followed and to the strains of the most seductive music, set everybody a-going. Slim O'Connor, having eaten too much lemon pie, was rather pot heavy, and performed a number of amusing feats on his head. Hildebrand and Krussgrill, the shortest men in the party danced the Moss Beach Flip. Rothlin and Robert Skinner gave a wonderful exhibition of the wild Navajo war dance. Karl Fehrmann (the Silent), was found wandering among the rocks, seeking the elusive abalone, and trying to compose his latest novel entitled "Chicken, or the Artichoke's Revenge." Train time having arrived the company boarded the cars for home, all agreeing that the outing was one of the most successful yet held and making plans for another in the near future. The Jinks Committee was as follows: B. Mallatratt, captain; Master of Ceremonies, P. H. Beck; Official Photographer, Otto Rothlin; Toast Master, Chas. Skinner.

Mrs. William Steinbach announces that she will give a pupil recital on Monday evening, April 22, at Scottish Rite Auditorium. The participants will include: The Misses Pearl and Blanche Beihles, Mrs. H. Brown, Mrs. Arnold Calagaris, Mrs. Eugene Elkus, Miss Josephine Ench, Miss Anita Flaharen, Miss Mildred Hickey, Miss Dorita Lachman, Miss Genevieve Lamb, Miss Dorothy May and Mrs. A. Silverman. The participants will be assisted by Nathan Landsberger, violinist. Inasmuch as Mrs. Steinbach's recitals have always proven exceedingly interesting events, this forthcoming program will be awaited with pleasure by all those who know the efficiency of Mrs. Steinbach as a vocal instructor.

Emmet Pendleton presented his pupil, La Vesta Berry, pianist, eight years of age, in a recital at Woodman's Hall, Red Bluff, under the auspices of the Ladies' Aid Society of the Christian Church on Friday evening, March 29. The program was as follows: (a) Fantasia

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Mabel Riegelman and her mother, Mrs. M. Riegelman have returned from Chicago to spend the summer at home in Oakland. Miss Riegelman made several unusually big triumphs during this season. Her performance in Hansel and Gretel securing exceptionally enthusiastic endorsement from both press and public. Miss Riegelman will rest for a while after her work with the Chicago Opera Company and it is just possible that previous to her return East she may give a song recital in Oakland. She will be a member of the Chicago Opera Company which will open the new Tivoli in March, 1912.

Editor Ettore Patrizi of L'Italia, left last week for a four month's tour of Europe. During his stay in Italy he will visit Pietro Mascagni and other distinguished people in the musical world.



By VIRGINIA GOODSELL

Los Angeles, April 1, 1912.

The Brahms Quintet played before the Ebell Club Monday, March 25, and the large and appreciative audience tested the full capacity of that attractive club house. This club is one of several in Los Angeles that recognizes the local artist and remunerates well. It has always been a matter of astonishment to me that clubs composed of cultured, well-to-do women should expect a musician to give them a program gratis. Money is our standard of value in this present workaday world, and it is but natural for the musicians to feel an added impetus in preparing programs when the stamp of approval and recognition follows their efforts. It also smoothes the path of removing the hard grind of too much teaching and the necessity of presenting hastily prepared programs while it enables the earnest musician to take more leisure to broaden himself and go higher in his chosen profession. To become proficient in any line of art means close application, many self sacrifices and a great expenditure of money. There are of course always some who are ambitious to appear before large audiences, but I contend that if they have outgrown the pupils' recital and can attract the attention of clubs and other organizations their work is of value to such organizations.

This is the day of clubs and they could prove not only a source of great help to the local artist but also a force for civic culture by awarding the standard of value for services received. I have digressed far from the original subject so will return to the Brahms Quintet. These artists, Ralph Wylie, first violin; Adolph Tandler, second violin; Rudolph Kopp, viola; Alex Simonson, violoncello, and Homer Grunn, piano, have always something interesting to offer and their playing and interpretation is musicianly. They played the Grieg Quartet in G minor and Piano Quintet, Op. 5, Sinding. They are well known in Southern California and have many engagements. Mrs. Ramona Rollins-Wylie, soprano, a young singer with a splendid voice and much talent, sang a group of three songs: (a) Like the Rose bud, (La Forge), (b) Before the Dawn, (Chadwick), Love Stanzas, (Fleiger) and Beach's "The Years at the Spring, for an encore.

Impresario L. E. Behymer has made final arrangements for a gala week of Grand Opera and the guarantee of \$80,000 has brought about this result. Mary Garden, Tetrazzini, Saltzman-Stevens and Dalmores will be heard with excellent support, a large chorus, orchestra of 75 players and Campanini to direct; also International Ballet Divertissement. They will present Thais, Natoma, The Secret of Suzanne, Tristan and Isolde, etc. This is a long way off, but it is so good to have something big to look forward to.

Madam Esther Palliser, a well known dramatic soprano singer of London, gave an interesting song recital Sunday afternoon, March 31, at 700 South Burlington Avenue. Although Madam Palliser is an American, her career has been abroad and she is just becoming acquainted with this part of our country and is so enamored with the climate of Southern California that she has decided to remain here one year giving song recitals and teaching. Madam Palliser has a pleasing personality and a goodly share of temperament and dramatic ability. Her tone was not always certain, showing a little forcing from the lower register, perhaps due to a cold with which I understand Madam Palliser has been troubled; but this can be forgiven when something so good is accomplished in the line of interpretation in which Madam Palliser possesses unusual art, her work being finished and her English diction beautiful. She was assisted by Miss Frances Jude, violinist of London and Mrs. Gertrude Ross, one of the best accompanists in Southern California.

The program which follows was interesting and well arranged.

(a) Willst du dein Herz mir schenken, (Bach), (b) La Partenza, (Beethoven), (c) Ich trage meine Miene (R. Strauss), (d) Romance (La Dame de Pique), by request, (Tschaiakowsky), (e) L'Heureux Vagabond, (A. Brueneau), (f) Care Selve, (Handel), (g) To Music, (Schubert), (h) La Polletta, (C. Marchesi), Hejre Kati, (Hubay), Miss Jude; Mrs. Gertrude Ross, accompanist; (a) Marie Antoinette, (A. L.), (b) If Thou Wert Blind (sung in Esperanto), (Noel Johnson), (c) At Parting, (Rogers), (d) Down in the Forest, (L. Ronald), (e) The Cuckoo, (Liza Lehmann); (f) Elmer's Farewell to Cucullian, (Arr. by Stanford), (g) I Know Where I'm Goin', (Arr. by H. Hughes), (e) I Mayn't or I May, (Ch. Wood), (f) My Lover, He Comes on the Skoe (Cough-Leigher).

The Los Angeles Choral Society and the Pasadena Oratorio Society gave their fourth performance under the auspices of American Guild of Organists at St. Paul's Pro-Cathedral on March 25. I regretted my inability to attend. Ernest Douglas is conductor and Mrs. Ethel Lytle Boothe, soprano, Miss Clara La Fette, contralto, Norman McPhail, tenor, F. Brooks Cole, baritone and Percy Shaul-Hallett, organist.

The advanced pupils of Mrs. Fowler, vocal teacher and J. A. Anderson, pianist, gave a recital Saturday evening, March 20, in the Star Recital Hall.

Alfred A. Butler, pianist, will give a recital assisted by Mr. and Mrs. R. M. Staples, violinist and 'cellist, respectively, in Blanchard Hall, April 6. Mr. Butler will play the Liszt Fantasia and Fugue of Bach, the Bach Prelude and Fugue in F minor, the Mendelssohn Presto and Variations Seriesues, the Chopin Scherzo in B flat minor, Faure's Song Without Words, the Brass arrangement of the Magic Fire, music from Die Walkure, Dillan's C minor sonata and the Reubke sonata in B flat minor. A most attractive program.

Alessandro Bonci is the next attraction in the Philharmonic Course, April 9. This famous tenor is a great favorite here and will pack the Auditorium at this, his only recital.

The Los Angeles Symphony Orchestra, Mr. Harley Hamilton, conductor, will give their sixth and last concert of the season Friday afternoon, April 12, at 3 o'clock. The soloist is Alessandro Bonci.

The two hundred and fiftieth recital of the Von Stein Academy of Music took place on March 16. The program was as follows: The Little Dancer (Schytte), Ralph Montee; Rondo Brilliant (Weber), Reta Mitchell; To Spring (Grieg), Elmer Lester; Scherzo Scholastic (X. Greenwald), Chas. Hall, violin, Dorsey Whittington, piano; Plaudermäulchen (August Nolek), Ruth Whittington; Butterfly (Grieg), F. Ansell; The Lark (Balakirew), Nellie Brigham; The Witches' Dance (Ludwig Schytte), Beatrice Baer; Hungarian (Baumfelder), Hope Hall; Valse Impromptu (Wilm), Hazel Emmerton; Sonatina (Lichner), Velda Hodge; Staccato Caprice (Fritzi), Clarence Bates; Weihnachtsfreude (Wilhelm Fink), Lillian Chanler; Little Kossack (Kohler), Leon Folsom; A Village Dance (Ludwig Schytte), Mazie Cartman; Avalanche (Heller), Gertrude Brown; Roccoco (Kronke), Victor Nemeschek. The participants in this program were pupils of Mr. von Stein, Miss Spangler, Mr. Freeman, Miss Russakov, Mr. Hilburg, Mr. Bates, Mrs. Knight and Miss Adams.



MARGARET BRADLEY.

Who Gave a Delightful Organ Recital in Oakland Recently.

Margaret Bradley, organist, assisted by Miss Jessie Murray, soprano, and Miss Alice Davies, violinist, gave a delightful recital at St. Paul's Episcopal Church in Oakland on Thursday evening, March 28. The program was very skillfully interpreted and Miss Bradley made an excellent impression by reason of her fine musical taste and facile technical execution. The complete program, which was thoroughly enjoyed throughout, was as follows:

Rheinberger, Pastorale Sonate in G, Chopin-Sarasate, Nocturne Op. 9, No. 2, MacDowell, To a Wild Rose, Miss Davies; Dvorak, Largo from Symphony No. 5, ("From the New World"); Requests—(a) Handel, Gavotte in B, (b) Dvorak, Humoresque, (c) Massenet, Meditation, (d) Jensen, Serenade, (e) Lenore, Andantino, (f) Thomas, Gavotte, Puccini, Nu bel de vedremo, ("Madame Butterfly"), Lohr, Where My Caravan Has Rested, Miss Murray; Lemmens, Fanfare, Costa, Triumphal March, ("Naaman").

MABEL RIEGELMANN'S EASTERN TRIUMPHS.

Under the heading of "Mabel Riegelman Star of Hansel and Gretel" the St. Louis Star publishes the following about our California prima donna in its issue of February 4th: The success of the afternoon's performance belongs to petite Mabel Riegelman, playing Gretel in "Hansel and Gretel." She tripped the stage in childish fashion, singing the tuneful German melodies to the delight of all present. Every move, every note stirred the children, as well as the grown-ups. The children especially, charmed by her child-like appearance, almost wept when she was endangered and caught by the witch. Childish hands applauded with delight and laughed joyously when she rescued her brother, throwing the witch in the oven, in which the evil woman intended to bake them. Her artistic interpretation and wonderful acting of the child lost in the woods, charmed by nature's beauty, moved the large audience.



BONCI

Lyric Tenor

Roberto Francini at the Piano

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and

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Alessandro Bonci

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Last week McINTYRE and HEATH, Presenting Sunday Matinee Indulgence "Georgia Minstrels." Remainder of week "The Man from Montana."

A GREAT NEW SHOW

Lucy Weston, English Comedienne; Seamus McManus Player; Stewart Sisters and Escorts; Wormwood's Canines and Monkeys; David Schooler and Louis Dickinson; Three Shelves Boys; New Daylight Motion Pictures; Jessie Millward and John Glendinning "Reaping the Whirlwind" One week only.

Evening prices, 10c, 25c, 50c, 75c. Box seats, \$1.

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the stage who have a more effective style both in appearance and manner than the charming and gifted little English comedienne, Lucy Weston, who will be one of the delights of the coming bill. Miss Weston is equipped with a budget of the smartest and brightest comedy ballads. She sings them in an inimitable fashion and the attraction of her performance is enhanced by beautiful gowns which she changes with each song. The Irish drama of today owes much to Seamus McManus. He is the warmest advocate of Irish literature, Irish art and Irish drama and was the prime factor in the movement that denounced the hideous and untruthful caricatures of the Irish and their mode of life that is unfortunately so prevalent in stage plays. Arthur Hopkins has persuaded Mr. McManus to permit the presentation of one of his best dramatic efforts. The result is that the Seamus McManus players will present next week at the Orpheum "The Lad From Largymore," which is described as a perfect gem and a humorous and truthful portrayal of Irish life as it really is today. The Stewart Sisters and Escorts a sextette of singers and dancers will present a tastefully arranged act. It includes "The State Dance," "The War of the Roses," a beautiful and picturesque number and a pantomime, "A Cracker Jack Poker Game." Wormwood's famous Canines and Comedy Monkeys will also be seen. Professor Wormwood is one of the best known animal educators and according to the noted naturalist, Ernest Thompson, Eaton Wormwood's dumb actors present the finest example of animal training ever accomplished. The Monks are real comedians and the performers of many wonderful tricks, which include extraordinary stunts on the bicycle. The dogs are of a studious and mathematical turn of mind and excel in feats of arithmetic. Next week will be the last of the Three Shelves Boys and David Schooler and Louise Dickinson.

THE BALKAN PRINCESS AT THE CORT.

Famous for the witchery of her coaxing melody, her contagious comedy and gaily caparisoned production, "The Balkan Princess" comes to the Cort Theatre for one week with usual matinees, beginning Sunday evening, April 14. After an entire year at the Duke of York's Theatre in London, this magnetic and tuneful comedy caught on in New York for a similar season of success at the Casino and Herald Square Theatres. And it is with the original and only New York star, whose name has been set in the seal of its American successes, that the production is offered here. Miss Louise Gunning, undoubtedly America's foremost light opera cantatrice, is making her first pilgrimage to the Pacific Coast, former seasons having been confined to cities east of the Missouri River and principally in New York City. With much reluctance in sparing Miss Gunning from the Eastern territory, her management has acceded to the pressure brought to bear by Mr. John Cort to send this great star and production to San Francisco and other Coast Cities. There is but one company of "The Balkan Princess," in which the original New York Star, Miss Louise Gunning, is supported by the Metropolitan cast and production nearly a hundred strong.

ORPHEUM.

Novelty and variety will abound in next week's Orpheum programme. Six out of the eight acts will be entirely new. McIntyre and Heath will for the last week of their engagement, present two distinct changes of bill, Sunday matinee till Wednesday matinee they will present their immense bit, "Georgia Minstrels." The remainder of their engagement will be devoted to their minstrel classic, "The Man From Montana." Jessie Millward, an actress of great distinction, refinement and ability, who was prominently associated with the late Sir Henry Irving and John Glendinning, a gifted English actor, who for the past twenty years has made this country his home, and who is well and favorably remembered as the "Laird" in the original production of "Tribby," will appear next week only in the powerful one-act play, "Reaping the Whirlwind," which was secured by Miss Millward in London last year. There are few women on

THOUSANDS PACK GREEK THEATRE TO HEAR STABAT MATER

Paul Steindorff Directing Monster Chorus of Four Hundred Voices Assisted by Tetrizzini, M. Mascall, Mrs. Grace Davis Northrup, Mrs. Carroll-Nicholson R. N. Battison and Henry L. Perry Gives Impressive Reading of Rossini's Masterpiece

By ALFRED METZGER

The contention of the Pacific Coast Musical Review concerning the drawing power of the Greek Theatre whenever a worthy attraction is presented with the necessary publicity and with a beautiful day. When Paul Steindorff raised his baton to begin Rossini's Stabat Mater on Friday afternoon, April 3, a sight presented itself to the eye that will never be wiped from the tablets of the memory of those who were fortunate enough to witness it. The actual seating capacity of the Greek Theatre is seven thousand people. Those who listened to the Stabat Mater numbered eight thousand, and some saw seven thousand. The reader will hence have an idea of how the theatre was crowded. While the sight of the crowded Greek Theatre has often been described, it can never be repeated too often for it is this splendid view of thousands of people, glad to be under the blue canopy of a smiling heaven, impressed by the scenes of artistic and classic splendor, restlessly moving about in impatient expectation and representing the vigor of youth, the serenity of age, the beauty of womanhood, the strength of manhood framed in the varied colors of California's Spring fashions. Such scenes can not be witnessed in any other place but in the Greek Theatre of the University of California and the fact that it can be done on an afternoon in early April adds to the wonder of it all. We repeat that this scene is sufficient to arouse the curiosity of any one, and if dwelt upon intelligently, in whatever publicity campaign may be made in behalf of artistic performances to be presented at the Greek Theatre, it will always prove in itself a drawing card.

But if you can add to this matchless scene the additional feature of a worthy musical or dramatic performance you have here an attraction that simply cannot be rivaled in this country to any extent of sufficient importance to justify enthusiastic publicity campaigns. The Greek Theatre is as much an advertisement for San Francisco as it is for Berkeley and hence the newspapers of this city by giving ample space to important events that take place in the Greek Temple are at the same time doing a tremendous service to the city in which they are published for they assist in drawing the eye of the entire civilized world to this part of California where it is possible to give open-air concerts attended by from eight to ten thousand people, at times even during mid-winter. This is as much of an advertisement as giving Christmas concerts on the streets of San Francisco, and we believe if the newspapers will look upon the Greek Theatre as the standpoint of an advertisement for the Bay Cities it will be possible to inaugurate annual events that will bring people from all over the country, and even the world, to the Greek Theatre and incidentally to the Bay Cities. We are now speaking from our personal experience with public taste and with publicity campaigns.

This preliminary statement is inspired by our desire to see annual California Festivals given at the Greek Theatre under the auspices of the Musical and Dramatic Committee of the University of California, of which Prof. William Dillingham is chairman, and under the direction of Paul Steindorff during the month of May. Such festivals should require at least three or four days and for the same should always be engaged artists of international fame as well as several of our leading California artists. With this idea in mind we headed our first editorial endorsement of the Stabat Mater which took place last week through "Tetrizzini, M. Mascall, Mrs. Grace Davis Northrup, Mrs. Carroll-Nicholson R. N. Battison and Henry L. Perry." We wanted to emphasize the fact that the people will respond when the proper spirit is behind an enterprise. Prof. Armes announced before the concert began that the University of California had begun these performances of Rossini's Stabat Mater and that it is the idea of the Musical and Dramatic Committee. We asked the audience to refrain from applause as the performance was somewhat in the nature of a religious service and hence should be devoid of any festal or exuberant spirit. We naturally are only too willing to respect Prof. Armes' version of this Good Friday Afternoon observance, and it would have been perfectly correct and proper to admonish the audience to this respect. BUT THE ANNOUNCEMENTS BEING EXPLICIT IN THIS REGARD, BUT SINCE the announcements did not emphasize the religious spirit of the event, hundreds and possibly thousands of people came there with the idea that they were to listen to a concert where applause and freedom of demeanor was the rule and where everyone could give vent to the dictates of their own fancy. The complete surprise, but a certain restraint upon everybody which was particularly aggravated by the doubtful closing sentence of Prof. Armes' remarks which inferred that you might applaud, if you felt like it; but that no encores would be forthcoming. Hundreds of spectators accepted this last sentence as permission to applaud; but when they did others lifted them down and immediately a disagreeable situation arose which put just a little indelusion and possibly a little damper upon the afternoon's wonderful performance.

Now we do not want to be understood as trying to criticize Prof. Armes. Under the circumstances he did the right and correct things. But we doubt very much whether the people in general would like to have the University of California establish an annual religious observance of Good Friday, when we have so many churches here are supposed to attend to our spiritual welfare. We do not believe that this would be a per-

manent success. Hence our eagerness to see something permanent established at the Greek Theatre which would give the musical and dramatic committee the opportunity to establish a permanent of musical affairs and which would be entirely outside religious or sectional lines. There are many people interested in the welfare of the University and the Greek Theatre to whom Good Friday does not have that significance that it has to other people, and they naturally would hesitate to attend a religious ceremony that might be in conflict with their spiritual beliefs. Such a thing will not change the events from April to the middle of May, and instead of presenting Stabat Maters or Requiems give great choral compositions by the best composers. Instead of observing Good Friday afternoon, which is a very noble and very commendable observance, but not within the confines of a University duty, observe the coming of Spring and Summer in a series of May festivals, symbolizing the rejoicing of nature over the changes that come every year to another. We would be only too glad to prove to the University authorities as well as to Paul Steindorff that this could be done successfully, with the result that these California music festivals would become world famous events.

Under the circumstances we can hardly look upon this recent triumph of Paul Steindorff and the choral soloists who sang the solos and ensemble, and finally Tetrizzini who attracted many spectators, from a critical aspect. Such monster events can not be looked upon from the petty side of detailed critical opinion. They can only be viewed from the broad spirit of educational and artistic influence which they exercise upon the masses of the people. Such an influence is not every day to be given to thousands of people in the art of music who otherwise would never give a thought to the art. And this widespread influence to draw the general public within the confines of musical endeavor is of incalculable benefit to the musical profession at large as well as to everyone who possesses a natural inclination to succumb to the charms of the music. Hence every one who tries to injure such events is unjustifiable fault finding, or by carrying criticism or by anything that might lessen the enthusiasm of those who really like these affairs reveals himself undeniably as an enemy of musical progress in California, as a traitor to his own best interests and as a spoilsport to every really educational movement of importance in behalf of musical expansion in the far West. Therefore we are inclined to look upon the remarkable performance of Rossini's Stabat Mater from the standpoint of the enthusiast who regards these events as epoch and history making incidents in our musical life and as occurrences that raise and spread the spirit of musical taste and endeavor in this beautiful State.

And since we talk about the wonderful things that can be accomplished with just such performances as the Stabat Mater we want to pay a well deserved tribute to Paul Steindorff to whose untiring and patient and aggressive and able efforts has been due the successful performance of Rossini's beautiful work. We hope that our unqualified endorsement of Paul Steindorff's efforts will not create jealousy in any quarters. For it is not our intention to give Mr. Steindorff more credit for the success of the enterprise than West of heart can give him as the financial end is concerned. We write this tribute merely from our knowledge of the work necessary to prepare such events and our endorsement of Mr. Steindorff rests solely upon the physical and musical side of the enterprise. Whatever management, publicity work, assistance of soloists, etc., was necessary to attract the masses and contribute to the financial end of the performance has nothing to do with our article. Those who contributed toward the financial success can be remunerated with financial endorsement. But those responsible for the artistic success as far as it required weeks of hard and constant labor can not be remunerated with money alone, they must receive the unqualified praise and tribute which only a bonafide musical journal can bestow. The writer of this tribute has heartily and with the necessary emphasis and with the necessary knowledge of inside working matters. And with this idea we take off our hat to Paul Steindorff for the wonderful feat he has achieved in training from four to five hundred men and women to sing in accurate pitch and with a precision and unanimity of attack that warmed the hearts of those who know the difficulties that beset the director of a monster chorus. We have watched Mr. Steindorff direct choral works when the hall or Greek Theatre was not very full, and he worked just as hard as he did last week when the Greek Theatre was packed to its capacity. We are glad that this indefatigable worker, this ambitious and liberal musician has finally reached the goal of his ambition and appeared before an

audience that could appreciate his talent. We sincerely hope that Mr. Steindorff will be given many more opportunities to appear to such an excellent advantage. We hope that the resident artists acquitted themselves nobly of their more than difficult tasks. Mrs. Grace Davis Northrup was in an especially delicate position, as she was the companion artist to the other soprano of the occasion who was none other than Luisa Tetrizzini. Since we have decided not to view this incident from a critical point of view we will omit several things which we could have said that might have been unfavorable to one or two of the soloists. We can, however, mention the favorable points. And here we must commend the beautiful timbre of Mrs. Northrup's voice which did not even lose its beauty when heard next to San Francisco's pet artist and the intense and thoroughly emotional quality of the interpretation of Mrs. Northrup gave the melodious phrases of the Rossini work. We can say with all sincerity that we have never heard the soprano and contralto duet sung better than on this occasion. Mrs. Northrup fully grasped the musical acoustics of the Greek Theatre and by singing easily and comfortably she was able to color her phrases and on those touches of light and shade which give music the only effect of light and impressive emotional characteristics. Mrs. Grace Carroll-Nicholson was also at her very best. Her warm contralto voice came splendidly to the fore and she, too, took pains to bring out the emotional sentiments of the work in a manner that changed the apparent triviality of the music into the religious fervor of the words. She sang with a feeling that we have not heard in many years. The other artist who is entitled to our unqualified admiration is Henry L. Perry who revealed himself as an artist par excellence. His mellow bass voice that vibrates with passion and that lends itself easily to the deeper shading of musical sentiments is a most valuable asset to any concert. It was here especially adapted to bring out the musical sentiment of Rossini's Stabat Mater. Perry blends quality of voice with intelligence of interpretation and thereby secures a performance that is worthy of the highest commendation. R. N. Battison is a tenor of superior artistic merit. We have heard him on several occasions, when he knew just exactly how to poise his vocal organ so as to gain the exact effect that he desired, and we know him to be a singer of the highest quality. His first appearance in the Greek Theatre and he had not been able to grasp the acoustic peculiarities of the place. Instead of singing exactly as he would in a small hall, Mr. Battison thought he had to let out his voice to its utmost power and indeed strain it in order to be heard. This remark of ours is not intended as a criticism of Mr. Battison. On the contrary it is intended as a reference to him, many heurs, who heard him and he had not been able to grasp the acoustic peculiarities of the place. Instead of singing exactly as he would in a small hall, Mr. Battison thought he had to let out his voice to its utmost power and indeed strain it in order to be heard. This remark of ours is not intended as a criticism of Mr. Battison. On the contrary it is intended as a reference to him, many heurs, who heard him and he had not been able to grasp the acoustic peculiarities of the place. Instead of singing exactly as he would in a small hall, Mr. Battison thought he had to let out his voice to its utmost power and indeed strain it in order to be heard. This remark of ours is not intended as a criticism of Mr. Battison. 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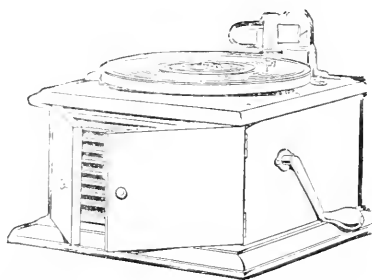
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If those who are willing to join in supporting the project as Founders, will send their names to Mr. John Rothschild, Secretary, Market and Spear streets, they may feel assured of the thanks of the Association and of the grateful appreciation of the music loving public. The cost of a Founder's membership is \$100.00 annually for five years.

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SAN FRANCISCO, SATURDAY, APRIL 20, 1912.

Price 10 Cents

WHY WE BELIEVE BONCI TO BE THE GREATEST TENOR IN THE WORLD

By ALFRED METZGER

The readers of the Pacific Coast Musical Review know the policy of this paper sufficiently by this time to understand its attitude toward artists coming to this city with great reputations. Whether these artists may be pianists, violinists, singers or symphony conductors this paper expects of them that they make good any reputation that may precede them. We have always taken this severe stand with artists of the highest professional rank and we have never permitted the business office or friendship to induce us to deviate from this inexorable path of justice and righteousness in criticism. We are going to establish a musical journal of the severest attitude of indiscriminate musical opinion, and whenever we may express ideas contrary to those of our readers such action is never the result of ignorance or partiality, but is inevitably the outcome of a personal attitude in conformance with our ideas of straightforwardness. Whatever we may express either favorably or unfavorably about an artist is done with intention of acting in the best interests of the musical art at large. In this attempt, to give the people of the Pacific Coast an honest musical journal that can not be bought under any circumstances, even though it entailed the sudden suspension of this paper, we naturally are bound to make enemies. But the friends we make by this course of procedure are such as to overbalance any enmities that we might call forth. And so within the eleven years of continuous publication of this journal we have found it the best policy to be straightforward and fear nothing and nobody. In the end we realize that truth must always prevail, and that while temporarily our attitude may seem rather severe, finally our policy will be exonerated and will prove the only solid basis upon which a musical journal of importance can be established.

This attitude of inexorable justice and indiscriminate criticism often calls for a firm stand in the expression of opinion regarding statements about leading artists that have never been circulated to any marked degree. It may entail a difference of opinion with generally conceded public opinion. It may conflict with the expression of authorities regarding the standing of great artists. But it will eventually put on record the opinion of one individual who is not afraid to express his or her convictions and whose opinion thus fearlessly expressed must stand upon its own merit as to whether it should be believed or discarded. It is seldom that we are called upon to make a statement that seems rather bold in the estimation of many people; but when an opportunity of this nature arises we believe taking sufficient advantage of it to put ourselves on record without equivocation and without excuses. And so we are compelled to record the fact that last Sunday's concert by Alessandro Bonci impressed us so forcefully that we are not at all afraid to maintain, after carefully weighing the consequences, that Bonci is today the world's greatest tenor—lyric or otherwise. Of course, we repeat that this is but our own opinion. And we are ready to show why we have come to that conclusion. Without desiring to draw comparisons, and without any intention to introduce wantonly the name of an artist who did not appear last Sunday, it is necessary in order to prove our case to mention Enrico Caruso, inasmuch as many people consider him the world's greatest tenor today. Now we have heard Caruso and we have found him wanting in some of the highest essentials of pure vocal art. We may also add that we have heard him in the zenith of his artistic powers. It is true he possesses a marvelous voice which in itself is a wonderful endowment of nature, but he has added so little artistic finesse and scientific knowledge to this treasure that we can not agree with many, and perhaps most of the people, regarding their attitude toward this artist.

Bonci on the other hand has done wonderful things to add to the voice bestowed upon him at his birth the essence of vocal knowledge and the very finest embodiments of the art of song such as it is recognized and practiced by experts. We do not criticize the concert of an artist by the compositions he may sing. We do not judge a musician by the volume of sound he may produce. We have our review of an artist's concert not solely upon the amount of actual knowledge and artistic efficiency that may characterize his performance. And from this standpoint, after having heard the world's foremost tenors, we fearlessly place Bonci at the head of them all. The most noticeable feature of Bonci's singing is the fact that he never tires you. You listen with as much pleasure to his last selection as you do to his first. He is as perfect in his work at the beginning of the program as he is at its end. He never misses an opportunity to reveal to you the beauties of the vocal art without exertion, with the least possible strain. You leave the concert hall with an exalted opinion regarding the art of pure singing. Our readers no doubt have often read in connection with the name of Bonci the expression "King of Bel Canto." While these two Italian

words are understood by most of those who study or teach singing they are somewhat of a riddle to others who do not investigate things thoroughly. Literally translated, Bel Canto means "Beautiful Song." Freely translated it means "The Gentle Art of Singing." Applied to a singer it means "The Art of Singing Gently." And it is this latter translation to which we refer when we speak of Bonci as the King of Bel Canto. In other words Bonci is generally recognized as the foremost male singer of the day in the art of singing gently.

Now if this is correct—and there are many authorities who maintain the correctness of this assertion—then Bonci is not only the foremost tenor of the present day, but the greatest male exponent of singing, for there is nothing in vocal art that is superior to the art of singing gently. But since there are many authorities who prefer the so-called declamatory or dramatic art of singing, which is the opposite of the art of singing gently, it would be too daring to say that Bonci was the greatest male exponent of the art of song today, and we will simply stick to our original contention that Bonci is the world's greatest tenor. Of course in order to understand our enthusiasm regarding Mr. Bonci's greatness the reader must be thoroughly informed about the genuine art of singing. Since most people consider the quality, or volume of voice alone, without the essential cultivation without which there is no true art, it will be difficult for us to convince certain people of the soundness of our position. Nevertheless we do think that anyone who heard Bonci last Sunday will disagree with us when we say that every number on the program was a delight to the ear and the astounding ease with which Bonci uses his vocal organs is in itself a most remarkable feat in the art of song. It is not always true that the singer who exhibits the greatest exertion in his work is also the greatest singer. Indeed many deny such an one greatness at all. But the singer who with the greatest ease achieves the most impressive results is by far the greatest artist. And Bonci surely possesses this enviable gift in a most highly developed form. The program, barring possibly the three English songs which were not among the best specimens of English song literature, was particularly well selected to display the finest features of the art of singing gently. A most remarkable demonstration of the highest form of vocal art was Bonci's unimpeachable interpretation of "Cimara's wonderful aria from "Matrimonio Segreto." We do not believe that there is another singer in the world who can invest this aria with that particular beauty of expression which Bonci so readily bestowed upon it.

In addition to his ease of execution Bonci utilizes other indispensable mediums of the art of singing. His intonation is clean and concise. His diction—even in the English songs—is accurate and comprehensible. His tone emission is breathlike in its smoothness. His changes from one register to another (by the way certain people deny the existence of registers, but so less an authority than the Encyclopaedia Britannica prove scientifically the existence of registers in the human voice) are actually unnoticeable. His use of the head tones is exquisite. His mezza voce (singing with half a voice or a restrained force) is simply admirable. His use of runs and trills in some of the old compositions was as graceful as if sung by a coloratura soprano, and at the same time lacking any effeminate characteristics. It would be difficult to mention anything else in connection with the art of singing to prove beyond a doubt Bonci's wonderful control of his voice and his remarkable mastery of that science which so many practice and so few attain. Surely it will require extraordinary evidence to make us change our mind regarding our conviction that Bonci is the world's greatest tenor. The time will yet come when all the leading authorities in the world will agree on this to us evident fact. Since the reign of Jean de Reszke we have not heard a tenor that can compare with Alessandro Bonci in point of artistic efficiency, and with these concluding remarks we recommend every student and every teacher to listen to Bonci tomorrow afternoon.

Robert Francini was Bonci's accompanist on this occasion. Mr. Francini is not a stranger to us. He was the conductor of the Bevan Opera Company that made such a deep impression upon our music lovers and that introduced to us that remarkable coloratura soprano Regina Vicarino. Somehow we could not agree with Mr. Francini at that time concerning the tempo he took in some of the operas, and we are glad to prove today that these disagreements were not based upon personal prejudice, but merely upon a difference of opinion, for as accompanist, Mr. Francini certainly was most satisfactory. His touch on the piano is delightful. He phrases with fine artistic intelligence. He knows the great advantages associated with the soloist's work and lends himself easily to the ideas propounded by the soloist. He never permits the piano to predominate, and yet he attains a

tain orchestral fullness in his accompaniments that creates a beautiful background to the soloist's finished vocal color effects. The solo, while fluently and effectively interpreted, was not of much musical value as it represented a transcription of an orchestral overture (Mignon) which, while pleasing to the masses, is not to be seriously regarded from a classical pianistic view. In conclusion we must urge our readers to be sure and hear Bonci at his farewell concert, for it is possible that the artist may not be able to visit the coast for several years. He has just signed a three years' contract with the Metropolitan Opera Company of New York which will keep him pretty busy during the course of its life. Opportunities to hear singers of Bonci's matchless calibre are altogether too rare to justify any indifference on the part of those interested in the pure art of song.

BONCI'S FAREWELL CONCERT.

Alessandro Bonci, the greatest tenor who has ever sung for us, will give his farewell concert this Sunday afternoon, April 21, at the Cort Theatre and it behooves every lover of music to hear him on this occasion for his new contract for three years at the Metropolitan Opera House will prevent his visiting us for some time to come. The program is a most brilliant and attractive one containing as it does arias from five of the artist's greatest successes and were there no other numbers given but the "Aria" from Mozart's "Don Giovanni," and the same composer's delightful "Jed," the Violet, it would be well worth the price of admission. Here is the complete offering: (a) *Spaggiato amato* (Gluck), (b) *Se ti dicessi*, (Amedei), (c) *La Violetta*, (Mozart), "Il Mio Tesoro" from "Don Giovanni," (Mozart), (d) *Up to the Chamber Window*, (Chadwick), (e) *Light*, (Bauer), (f) *Mother o' Mine*, (Toms), *Piano Solo*, *Overture*, "Na bacco," (Verdi-Carignani), (g) *E luvarena le stelle* from "La Tosca," (Puccini), (h) *Serenata* from "Iris," (Mascagni), (i) *Un di all'azzurro spario* (Andrea Chenier), (Giordano), *Barcarola*, (Rossini); *Che Gelida Manina* (La Boheme), (Puccini).

Seats are on sale at both Sherman Clay and Co.'s Kohler and Chase's and Sunday at the box office of the Cort Theatre. Manager Greenbaum has provided for a very large number of the cheaper seats to accommodate the hundreds of vocal students who will want to hear "The King of Bel Canto."

MISS PATTERSON'S ADVICE TO SINGERS.

"Pay more attention to the pupil's speaking voice."

That is the advice to singing teachers of Elizabeth Kesh, a teacher herself and a soprano, pupil of Mathilde Marchesi and Sir Charles Santley.

"Many teachers disregard it," says Miss Patterson, "but it is in reality one of the most important points. The speaking voice and the singing voice are more closely related than the average layman imagines. The question of breath control is here applicable both in the case of speaking and singing. I cannot understand how it is possible to teach unless one has sung oneself, for the teacher must make clear to the pupil the sensation received in producing a tone. Mme. Marchesi was known to place only the female voice; and I have followed suit, as I believe that I am best fitted to teach women."

"The voice floats on the breath, and to acquire proper production one must, of course, carefully regulate the breath. Without entering into technicalities, let me say that the idea which Mme. Marchesi so clearly expounded of raising the larynx and shortening the vocal chords as a result of it, is all important. The fault with Americans is that they imitate too easily; they hear a certain great artist produce a tone and immediately attempt to do likewise, without first looking into the matter and studying how that tone is produced. In teaching it should be the instructor's principle in showing a pupil a certain tone to make the pupil realize that the tone itself should not be imitated, but only the placement of the tone."

Miss Patterson conducts the Misses Patterson Home for Young Ladies Studying Music and Art and has for a number of years been working alone lines which have produced excellent results among her pupils. Her institution is conducted on unique lines. All the students live at her home, but only those who study voice are under Miss Patterson's guidance, the others working with other teachers in the city.

The successful Zech Orchestra, one of the most efficient amateur organizations in the far West, will give a concert at Scottish Rite Auditorium on Tuesday evening, April 30. A most interesting program has been prepared for this occasion. Particulars will appear in the next issue of this paper.



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THE SIXTH BEEL QUARTET CONCERT.

Final Event of the Season Delights an Intelligent Audience to the Point of Enthusiasm and Justifies Great Hopes for the Year.

By Alfred Metzger.

With the sixth concert of the Beel Quartet which took place at the St. Francis Hotel Colonial Ballroom on Thursday evening, April 11, closed the first season of this exceptionally worthy and pre-eminently artistic organization. The program on this occasion was one of the very best selections of the highest form of musical literature which have ever been presented in this city. It comprised two great Beethoven works. One of these was the Quartet in C major, op. 59 No. 3 and the other was the Septet in E flat op. 20. Both these works reveal the great master at the height of his genius. They demand therefore the very finest type of musicianship to receive an adequate interpretation. We are pleased to record the fact that the Beel Quartet here demonstrated in no uncertain degree its fitness for the correct and enjoyable exposition of the best classics. It is useless at this day to commend at length upon the beauty of a Beethoven composition. These works are, or at least should be, known to every reader of this paper so thoroughly that any further comments on our part should be superfluous. Anyone who does not wish to realize the exquisite characteristics of a Beethoven work, without again and again being told about it, is surely hopeless and should utilize his spare time to more useful things than reading a musical journal, for to him a musical journal must be a puzzle to decipher. And so we will confine our remarks about the Beel Quartet concert to the players.

The four musicians constituting the Beel Quartet are Sigmund Beel, first violin, Emilie Meriz, second violin, Nathan Firestone, viola, and Venesio Villalpando, cello. They interpreted the C major Quartet in a manner that brought out everyone of the many beautiful points that combine to make this composition such a wonderful conception of a master's mind. The Beel Quartet already reveals those finer characteristics of ensemble playing that can only be attained by constant association and by discovering each player's traits and qualifications. The beauty of the ensemble effect, the accuracy of intonation, the fine balance of tone volume and the unanimity of phrasing and spontaneity of attack are among these features. It is a sincere pleasure to listen to the Beel Quartet for it embodies in its personnel the higher type of musicianship—that type that places art above everything else and that is willing to make great sacrifices just for the purpose of initiating a community—and often in a rather unlikable community—in the mysteries of the higher classics. That such series of chamber music concerts as they were given by the Beel Quartet this season will eventually exercise a most gratifying influence upon the musical life of this city can not be questioned, and that they are worthy of the united support of every serious music patron is such a matter of course that it is almost unnecessary to mention it here. In the Beethoven Septet the Beel Quartet presented its work in a rather unlikable public, because it is exceedingly difficult to secure the assistance of musicians sufficiently able and well equipped to interpret the clarinet, bassoon, horn and double bass parts. Mr. Beel was indeed fortunate to secure the services of such artists as H. B. Randall, whose tone is unusually mellow and "sweet," W. H. Decker, whose bassoon playing is exceedingly artistic, F. E. Huske who is as fine a horn player as any who has ever played in public, and J. P. Kratt, whose double bass work was well in conformity with the severe demands made upon it.

It will here be seen that Sigmund Beel was fortunate enough to secure a septet of musicians fully equipped to give a satisfactory and enjoyable reading of this work which by reason of its extreme difficulty, is so rarely heard. We can not but assume that everyone who was present on this occasion must have rejoiced with us to realize that San Francisco is able to produce an organization of such efficient musicians as to give two such truly great works of classic musical literature an interpretation that was distinctly educational as well as entertaining. That a city that can furnish seven musicians for such a noble purpose can also produce the greater portion of a permanent symphony orchestra goes without further proof. We are therefore more than pleased to read upon this last program of the Beel Quartet that Mr. Beel is already formulating plans to give another series of chamber music recitals next season, and it is to be hoped that the subscribers who made this year's season, possible will be at hand to lend their support next season, and in addition induce others to join them in this praiseworthy enterprise. There is nothing so edifying to the musical atmosphere of a community than regular series of chamber music recitals presented by capable organizations, and since the Beel Quartet has established its right to live through six remarkable events of the highest musical character this paper can not do too much to assist in making the next season as successful,



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if not more so, from a financial point of view than the last—artistically the events were as satisfactory as they possibly could be. Mr. Beel has certain ideas in connection with the next season that should appeal strongly to every music lover.

EMILIE BLANCKENBURG'S CONCERT.

Emilie Blankenburg, soprano, assisted by Reinhold Essbach, tenor, Dr. H. J. Stewart, accompanist and Louis Neubauer, flutist, gave a concert at Scottish Rite Auditorium on Tuesday evening, April 9. A large audience was in attendance and testified by frequent manifestations of approval its delight with the singer's work. The program was quite an ambitious one, ranging from an aria by Wagner to the mad scene from Lucia and including a number of the finest "lieder." Mrs. Blankenburg has every reason to demand the serious attention of a musical paper as her voice is unusual for its volume, range and quality. It is a soprano sufficiently vigorous to cope with the more dramatic phases of singing, and also sufficiently limpid to sound agreeable in colorature work. The technical difficulties of colorature passages are overcome with remarkable ease by Mrs. Blankenburg. Indeed her reading of the Pearl of Brazil aria and Caro Nome from Rigoletto was exceedingly satisfactory. She has surely studied the art of florid singing with considerable advantage and overcomes these technical difficulties with astonishing fluency. Especially gratifying are her runs, trills and staccato work.

She also invests her songs with sufficient emotional coloring to please those of her hearers who expect a certain amount of intelligence in vocal performances. That Mrs. Blankenburg can possibly be a finished artist is not contended, inasmuch as she herself states that she is going abroad to study. Besides an artist can never attain sufficient experience, and there will be many things which Mrs. Blankenburg will pick up in her tours of observation which no teacher can tell her. The fact is that she possesses excellent material in a beautiful voice, that she has sufficient artistic temperament to give satisfactory interpretations of difficult vocal compositions and that her personality is exceedingly attractive and well adapted for public appearance. With three such unusual advantages Mrs. Blankenburg should not find it difficult to make a success of the career she has outlined for herself.

The assisting artist was Reinhold Essbach who sang in a number of duets and one solo. Since Mr. Essbach appeared for the first time in public here and since he assisted Mrs. Blankenburg, it would be unkind to say anything unpleasant about his performance. On the other hand he was announced as a professional artist, and a member of the Dresden Opera forces, so we can not regard him in the light of a novice in the art. And since we do not desire to be unkind to him and at the same time not conscientiously say anything particularly pleasant, we prefer to wait until we have another opportunity to hear Mr. Essbach under, possibly, more advantageous circumstances. Dr. H. J. Stewart played the accompaniments in his well known musicianly style. The program was as follows: Dich Theure Halle, "Tannhäuser," (Wagner), Emilie Blankenburg; duets, (a) "Nun bist Du worden mein eigen," (b) "Unter einem Schirm zu zweit," (c) "Die Sperrlinge," (Hillich), Emilie Blankenburg and Reinhold Essbach; (d) Chanson Provencal, (Dell'Acqua), Chantant Oiseau, "Perle du Bresil," (David), with flute obligato, Emilie Blankenburg; Caro Nome, "Rigoletto," (Verdi), Emilie Blankenburg; (a) Leibesbotschaft, (Schubert), (b) Der Nussbaum, (Schumann), (c) Time Enough, (Nevin), (d) An Irish Love Song, (Lang), (e) A Vision of Home, (H. J. Stewart), Emilie Blankenburg; Arie des Alessandro, "Alessandro Stradella," (Plotow), Reinhold Essbach; Mad Scene, "Lucia di Lammermoor," (Donizetti), with flute obligato, Emilie Blankenburg; Das Turtelbendhett, "Der Wahrheitsmund," (Platzbecher), Emilie Blankenburg and Reinhold Essbach.

Louis Neubauer played the flute obligatos with that beautiful quality of tone and sincerely artistic expres-

sion which has made him one of the foremost flutists in the far West.

THE FLONZALEY QUARTET CONCERTS.

No musical attraction of greater importance or merit has been offered this year by Manager Will Greenbaum than the Flonzaley String Quartet, one of the world's very greatest musical organizations. Modern musical history offers no more striking example of a rise from artistic obscurity to world-wide recognition than that presented by the Flonzaley Quartet. It is only a little over three years ago that the Flonzaley Quartet gave its first public concert after six years of constant practice and in that short space of time it has gained a reputation that has outstripped its older rivals and is today accepted everywhere as the highest standard of artistic excellence. The Quartet devotes its entire time to the cultivation of chamber music and the members do not even teach or appear as soloists.

One of the features of the playing of the Flonzaleys is the quality of tone in the playing and this results from the possession of four instruments of wonderfully beautiful quality and which blend together with an indescribable effect. It took six years to secure such a set of instruments and E. J. de Coppet, the millionaire founder of the Quartet spent a small fortune in securing them, examining no less than a dozen violas and as many 'cellos before selecting the ones which are now used by the Quartet. The instruments used are a Stradivarius, two Guadagninis and a Testori of the greatest value. An insurance of sixty thousand dollars is carried on the four instruments.

The first concert will be given next Tuesday night, April 23, at Scottish Rite Auditorium with the following program: Beethoven, Quartet in A major, op. 18, No. 5, Maurice Ravel, Quartet in F: Haydn, Quartet in F major, op. 3, No. 5.

The second concert will be given Friday afternoon, April 26, at 2:15, this date and hour having been specially selected to allow the busy professional musician who cannot attend the evening concerts to hear this great organization. Here is the program: Mozart, Quartet in G major (Koch 287); W. Friedemann Bach (1710-1741)—"Sonata a tre" for two violins and violoncello (first time in this city); Dvorak—Quartet in F major, op. 96.

The farewell program is scheduled for Sunday afternoon, April 28, at 2:30 and is as follows: Haydn—Quartet in G major, op. 17, No. 5; Beethoven—Quartet in F minor, op. 95; Glazounov—(a) Interludium in modo andantino, (b) Scherzo.

The Flonzaley Quartet will not appear in Oakland this season.

Howard Shelley, the genial and able press representative of the Chicago Opera Company, was a welcome guest at the office of the Pacific Coast Musical Review last week, and he spoke in enthusiastic terms of the prospect of the agreement entered into between Andras Dipple and W. H. Leahy for the opening of the Tivoli Opera House. We are publishing a report of the plans upon another page of this issue. Mr. Dipple and Mr. Shelley will return to San Francisco several weeks ahead of the opening of the season and assist in launching the engagement with that vigor and enthusiasm which always characterizes the preliminary work of great metropolitan organizations.

On Wednesday evening, April 17, Kohler & Chase gave an extra complimentary recital for their friends in Kohler & Chase Hall. This recital was largely of an operatic nature, with Manuel Carpio as the assisting artist. Mr. Carpio comes from Mexico City where he has enjoyed an enviable reputation. He has a true tenor voice of fine quality, and is especially effective in operatic numbers. Invitations were issued for this event.

Alexander Heinemann, the famous "lieder singer" and teacher, will give two or three recitals at Scottish Rite Auditorium during the week of May 5.



By VIRGINIA GOODSELL

Los Angeles, April 8, 1912.

That Los Angeles will become a cultural center there seems no doubt. Both the individual and the organization are awake to the city's needs and are doing their best to supply them. At the present time there is a big movement on foot to demonstrate the necessity of a municipal auditorium with a seating capacity large enough to enable the best musical attractions to be heard for fifty cents. With the co-operation of our public spirited impresario, L. E. Behymer, this project bids well to being accomplished. Those interested and working for the new auditorium call themselves the foremost citizens clubs and organizations. As a demonstration that the populace will support these great attractions, The Friday Morning Club presented Tetrizzini and her associate artists in concert at Shrine Auditorium, Easter Sunday, April 7. The full seating and standing capacity of the building was taken, 7,000 attending and as many more were unable to secure tickets which sold for 50 cents and one dollar.

Senator Gates addressed the audience, explaining the need of such a building for the music literature and art loving people of Los Angeles and how it would enable alike the rich and poor child of aspirations to hear the world's greatest artists. He gave special praise to Mrs. D. C. McCan for her untiring efforts in furthering the cause, and she in a few words expressed her happiness at the success of the present undertaking and thanked all present for their interest, and said, "when you sit in the new auditorium you may say, I had a part in the beginning." Madame Tetrizzini in her happiest mood, laughing and waving to the great audience and exulting in their adoration. She never sang better; her voice sprang forth and knew no bounds. Young lady ushers presented her with numerous floral offerings and in her exuberance she kissed each one. Indeed I think she wanted to pass them all around. She was generous with encores.

M. George Mascali is a great favorite here and shared honors with Tetrizzini. Yves Nat and Emilio Puyans came in for a good share of the appreciation of the audience. The program was: Fantaisie Caractéristique, (Anderson), Mr. Puyans; (a) "Salome, Salome," (Hérodiade), (b) Prologue ("Paganini"), (Massenet), M. Mascali; Caro Nome (Rigoletto), (Verdi), Mme. Tetrizzini; piano solo, (a) Berceuse, (Chopin), (b) Tarentelle, (Mozzowski), Yves Nat; (a) The Swallows, (Cowani), (b) Ave Maria, (Gonnod), Mme. Tetrizzini; (a) Pastorale Hongroise, (Doppler), (b) Valse, (Godard), Mr. Puyans; L'Invocation, (Faust), (Gonnod), M. Mascali; Grand Aria Mysoli (Pearl of Brazil), (David), Mme. Tetrizzini.

Alfred A. Butler, pianist, gave the first of a series of three concerts at Blanchard Hall Saturday evening, April 8. Mr. Butler was assisted by Mr. and Mrs. R. M. Staples, violinist and cellist respectively, all three musicians are members of the faculty of Pomona College. The interesting program was: Fantaisie and Fugue on Bach, (Liszt), Prelude and Fugue in F minor, (Bach), (a) Presto, (b) Variations Serieuses, (Mendelssohn), Mr. Butler; Rondo Capriccioso, (Saint Saens), Mr. Staples; Scherzo in B flat minor, (Chopin), Romance sans Paroles, (Faure), Magic Fire Music, (Wagner-Brassini), C minor Sonata, (first movement), (Dillon), Mr. Butler; Trio in G minor (first movement), (Chopin), Mr. and Mrs. Staples and Mr. Butler; Grand Sonata in B flat minor, (Reubke), Mr. Butler.

The Fantaisie and Fugue on Bach, (Liszt) and Prelude and Fugue in F minor (Bach) received most careful and scholarly treatment at Mr. Butler's hands, and the Rondo Capriccioso (Saint Saens) of Mr. Butler and Mr. Staples, was greatly enjoyed. The C minor Sonata by Fannie Dillon was of especial interest as the composer is a well known Los Angeles woman who has won recognition abroad as in this country for her very original work. Her logical constructive work is acknowledged to be remarkable for a woman composer. Miss Dillon has letters of great praise and appreciation from such authorities as Teresa Carreno, Harold Bauer, Adela Verna, Augusta Cottlow, Clarence Eddy, Arthur Farwell, Leona Clarkson Grugan, Geo. P. Upton, for the excellent work she is giving to the world. Miss Dillon has the department of harmony and theory at Pomona College and teaches piano and harmony at Cunnock School besides a large private class of pupils.

Mr. Butler's second recital will be given Saturday, April 20, by two of his best piano pupils. Arthur Hitchcock and George Hopkins. The program is as follows. Concertstück in E flat minor (with 2nd piano) (Pierne), Arthur Hitchcock; Sonata in C minor, opus 10, (Beethoven), George Hopkins; (a) Sonata in F major, (b) Scherzo, (c) Scherzo, (d) Toccata in D minor, (Leschetitzky), Arthur Hitchcock, (a) Fugue in D minor, (Bach), (b) Serenade and Allegro giocoso, (with 2nd piano) (Mendelssohn), George Hopkins; Concerto for two pianos (first movement), (Mozart), Arthur Hitchcock and George Hopkins. Fifteen of Mr. Butler's pupils will be heard at the third recital.

Mrs. Catherine Collette Shank has moved her music studio from Blanchard Hall to the Majestic Theatre Building.

Evan Linderman-Lewis, soprano and the Guttererson-Lewis Trio, Mr. and Mrs. Fred Guttererson, so well known

in San Francisco, have recently taken a most attractive studio in Blanchard Hall. They are under L. E. Behymer's management and the trio is composed of Marian Higby Guttererson, piano, Frederick Guttererson, cello, John Wharry Lewis, violin and we know when three musicians of their mentality and unity of thought get together something very good is sure to follow. Mrs. Guttererson had a little informal opening of the new studio last Friday evening at which a favored few enjoyed a delightful program.

I wish to make a little correction regarding the composer of the little "Morning-Glory" song that was sung so charmingly by Mrs. L. J. Selby at the last Lyric Club concert—it was not Mrs. Selby but Huntington Woodman who wrote it.

The Orphenm Club, J. B. Dupuy, director, will give the second concert of the season Thursday evening, April 11. The soloist is Mrs. L. J. Selby, contralto.

The Saint-Saens Quintette composed of Edwin H. Clark, first violin, W. A. Clark, Jr., second violin, Carl E. Angeloty, viola, Madam Elsa von Grot, Menasso, cellist, William Strohrdrize, pianist assisted by Mrs. Catherine Collette Shank, soprano, will give the third invitation recital at the Friday Morning Club House, Friday evening, April 12.

Louis Felix Raynaud gave a studio recital at his studio, 789 Buena Vista Avenue, on Tuesday evening, April 16. The program was a most enjoyable one and the participants were in excellent trim. Both piano and vocal pupils participated. Everyone acquitted himself or herself in a manner that reflected much credit upon the teacher. Miss Irene Delsol, soprano, made a particularly favorable impression by reason of her exceptional range and vigorous quality of voice. Miss Irene de Lierre exhibited a contralto voice of mellow quality, and much musical taste. Miss Ione Michaels proved to be a young pianist commanding a fluent technique and a most dependable memory. Pierre Deasy, Edward Hills and Lindsey Knutsen acquitted themselves creditably of their task and revealed excellent training. The complete program was as follows: Piano Duo, Me-



MISS IRENE DELSOL

A Skillful Piano Pupil of Louis Felix Raynaud

nnetto from Seventh Symphonie (Haydn), Edward Hills and Louis Felix Raynaud; (a) Il est doux, il est bon from Herodiade (Massenet); Miss Irene Delsol; (a) Erlking (Schubert-Liszt), (b) Moonlight (McDowell), (c) Soirées de Vienne (Schubert-Liszt), Miss Ione Michaels; (a) Gavotte from Mignon (Thomas), (b) The Cry of Rachel (Salter), Miss Ione de Lierre; (a) Mazurka, op. 6 No. 7 (Chopin), (b) Mazurka, op. 6 No. 3 (Chopin), (c) Aragonaise from Le cid (Massenet), Pierre Deasy; Le Reve (Arditi), Miss Delsol; (a) Jen des Ondes op. 82 (Heller), (b) Dance Caprice op. 28 No. 3 (Grieg), Lindsey Knutsen; (a) Habanera from Carmen (Bizet), (b) Love is a Bubble (Allison), Miss de Lierre; (a) Liebestraume (Liszt), (b) L'Alouette (The Lark), (Glinka-Balakirev), (c) Rhapsodie Hongroise No. 2 (Liszt), Miss Michaels.

Mrs. Richard Rees, the well known and successful resident soprano soloists, sang recently at a reception given by the Native Sons and Daughters to Prince and Princess Lazarrowich at the St. Francis Hotel on Monday, April 1. She interpreted French, English and Italian songs. Princess Lazarrowich is the well known actress Eleanor Calhoun who will appear in Los Angeles at Mission San Gabriel in the much advertised new Mission Play. On April 3, Mrs. Rees sang at Channing Auxiliary and the feature of this program consisted of six folk songs sung in the original tongues. They included French, English, Italian, German, Spanish and Russian compositions. As an encore Mrs. Rees sang an Irish song. The artist was highly complimented for her splendid diction and her skill in pronouncing all the languages correctly and without any noticeable accent. It is surely worthy of the sincerest praise when an artist pays attention to enunciation without marring the quality of the voice. Georg Kraiser also assisted in this program playing several piano solos with brilliant success.



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ORPHEUM.

Blanche Walsh is the latest legitimate star to hearken to the call of vaudeville and is now safely ensconced in the latter's domain. She will appear next week at the Orpheum in the powerful dramatic playlet written especially for her vaudeville tour by Arthur Hopkins, "The Thunder Gods." Miss Walsh is said to be splendidly cast as an Indian maiden who has learned of the White God. It is a long way from "La Tosca" and "Cleopatra" to the Sioux Indian of yesterday but Miss Walsh is said to have accomplished it and to have successfully added to the list of her brilliant successes. She is supported by John E. Ince and William N. Travers. Ed. Blondell and his company will present in the same bill the diverting skit "The Lost Boy." Mr. Blondell who has been called "the vaudeville Billikin," has a most amusing personality and is a comedian who never fails to set his audience in a roar. The Gertrude Van Dyck Trio,

consisting of Miss Van Dyck, the girl with the double voice; Ray Fern, a singing comedian of exceptional ability and Max Vincent, an accomplished pianist, will appear in a miniature musical comedy which is presented in quite a novel way and requires two sets of scenery. Miss Van Dyck uses her double voice to great effect in both parts of an operatic passage composed for haritone and soprano. The Mankichi Company of Japanese will entertain with their marvelous performance. Most gorgeous is their production, consisting of numerous curtains of Oriental splendor and the most expensive robes give an exhibition of equilibristic and Riskey feats that is thrilling. Next week will be the last of the Semus McManus Irish Players; Stewart Sisters and Escorts; Wormwood's Canines and Comedy Monkeys and Lucy West on the charming Singing Comedienne.

"OVER NIGHT" AT THE CORT.

The attraction at the Cort Theatre beginning Sunday night, April 21, for a two weeks' engagement, will be "Over Night," a three act comedy by Philip H. Bartholomae, which had a run of nine months in New York City last season, part of the time at the Harkett Theatre and the balance at the Playhouse. As might be inferred from the title, the action of the comedy is comprised in the happenings of a single night, the scenes being laid on board the Hudson River steamboat, "Hendrick Hudson," and at a small hotel in the Catskills, the story dealing with the mishaps of two newly-married couples on their honeymoon trips. On the voyage they become hopelessly entangled with the officers of the ship and the other passengers and the complications arising are treated in such a humorous fashion that the audience is kept in a roar of laughter from the start to the fall of the curtain. Mr. Brady promises an excellent company and a first class production of his play.

"SEVEN DAYS" AT THE ALCAZAR.

"Seven Days," the phenomenally successful farce by Mary Roberts Rinehart and Avery Hopwood, will be given its first stock company production in this theatre following "The Spendthrift." This is one of the most important announcements that Belasco & Mayer have made since their O'Farrell street playhouse was opened, because "Seven Days" is still in the heyday of its popularity, no less than three companies presenting it over the Eastern circuits this season. The authors have taken a household of people, several of whom have been nailed in wedlock and divorced, and quarantined them for a week on account of suspected smallpox in their midst. With this ingenious start the farce rattles through three acts, during which there is not a dull second, the fun being clean throughout. Florence Stone will have the role of Anne Brown, originated by Florence Reed, and with Wilson Melrose and the entire strength of the regular company in the cast a performance even more amusing than "The Blue Mouse" may confidently be looked for.

successful operatic engagement of three months in Mexico.

The Council of Jewish Women gave a raffleville matinee at the Savoy Theatre on Wednesday afternoon, April 10, which proved to be a most gratifying success. Notwithstanding a very heavy rain a large audience was in attendance and the participants exhibited considerable talent in both dramatic and musical spheres. Miss Rey del Valle sang several well selected vocal numbers with skill of artistic interpretation that fine quality of voice which has made her such a favorite in local musical circles. Miss Helen Louise Adler delighted her audience with a series of impressionistic dances that appealed by reason of the gracefulness with which they were executed. Mrs. Irving Leland Steinman scored an unqualified triumph in German song specialties. She exhibited more than ordinary skill and command of the German language. Her singing was warmly received with sounds of applause with a very effective declamation of a monologue. Miss Flora Stein sang a number of popular songs with considerable vivacity and chic.

Among the leading features of the event was a series of living pictures which made a very favorable impression by reason of the artistic taste displayed in posing and the charming appearance of those taking part. The same time the committee in charge of these pictures included Mrs. Gustave Wormser and Miss Ruth Haber. The subjects represented and those entrusted with the poses were: Portrait (Mrs. Siddons-Lawrence), Miss Seville Shainwald; The Broken Jug, (Greuze), Miss Erna Weil; The Lady of the Muff, (Le Prun), Miss Rena Goldberg; Vision of Baby, (Babington), Miss Anna Kaspel; and Baby Clayburg; Portrait of a Spanish Lady, Miss Ray Benjamin; Betsy Ross, Mrs. Lillian Kahn.

This successful entertainment concluded with a farce entitled "The Mere Man," which was unusually well performed. The characters were: Pres. L. Harris, Lady Betty, Mrs. Blanche Baer, Paul Hilly, Mrs. Miss Lucretia Dannenbaum, Missy, Miss Fred, Mrs. Irving Leland Steinman; Irene American girl, Miss Adele Welisch; Miss Goodsyb, a girl no longer, Mrs. Henry Abrahamson; the Hon. Mrs. Rickerby, Mrs. J. M. Jacobi; Amelia, a maid, Miss Madeline Rothenberg; the Hon. Mrs. Rickerby's maid, Miss Mary Ann, a maid who were responsible for the success of this little sketch exhibited in the main exceptional facilities in the way of histrionic ability. There was considerable humor throughout the sketch and every one of the participants departed hereafter naturally and happily. The most humorous effects were the impersonations of Mrs. L. Harris, who was just sufficiently dignified as president to make the role very effective, Miss Adele Welisch, who exhibited more than ordinary talent in the professional manner in which she portrayed the Hon. Mrs. Rickerby, Mrs. Blanche Baer, Miss Lucretia Dannenbaum, Mrs. Irving Leland Steinman, Mrs. J. M. Jacobi and Miss Madeline Rothenberg also added their shares to the success of the farce by reason of their part in it. The success of the farce was due to many outbursts of mirth by reason of her merry impersonation of the old maid, Miss Blanche Baer, Miss Lucretia Dannenbaum, Mrs. Irving Leland Steinman, Mrs. J. M. Jacobi and Miss Madeline Rothenberg also added their shares to the success of the farce by reason of their part in it.

An orchestra under the direction of Simon L. Hellbron contributed several pleasing selections. A bevy of pretty girls acted as ushers. They included: Miss Mada Welisch, Miss Elsa Stern, Miss Eva Bibbero, Miss Claire Rosenberg, Miss Helen Hyman, Miss Sara Kahn, Miss Josephi Stark, Mrs. Walter Brandt, Miss Rosalind Weissbein, Miss Zelda Goldberg.

ALEXANDER HEINEMANN

For the past year this paper has had so much to say regarding the merits of Alexander Heilmann as a singer, as an interpreter and as a master of all that exists in the art of singing that there is little left to tell your readers. Most of the so-called song interpreters of the present are great singers, but they lack the distinguishing charm, but Heilmann has an exaltation and really possesses a baritone voice the sheer beauty of which alone would win him success were he not such a great artist and interpreter besides. John Mandelbrod, who for many years has assisted Heilmann at his recitals, will again be the accompanist and this time will give the rendition of the songs of Strauss of song ever offered in this or any other city. Heilmann's first program at Scottish Rite Auditorium, the date being Sunday afternoon, May 5, will be as follows: (a) Der seltsame Peter, (Carl Lowe), (b) Litanei, (Franz Schubert), (c) Grünen, (Franz Schubert), (d) Die Schöne Heide, (Franz Schubert), (e) Asra, (Anton Rubinstein), (f) Auf Flügeln des Gesanges, (Felix Mendelssohn-Bartholdy), (g) Grass, (Felix Mendelssohn-Bartholdy), (d) Storchenhochzeit, (Hugo Wolf), (a) Der Musikant, (Hans Hermann), (b) Traum durch Dämmerung, (Richard Strauss), (c) Liebesbrunnung, (Carl Kautsch), (d) Ueber den Bergen, (Eugene Haile), (e) Die Wälder, (Eugene Haile), (f) German folk songs, (a) Hans und Liese, (b) Der Hühnerhändler, (c) Phyllis und die Mutter.

The second concert and the only evening one will be Thursday night, May 9, with the following exquisite list of works: (a) Willst du dein Herz mir schenken, (Joh. Seb. Bach), (b) Wonne der Wehmuth, (L. Van Beethoven), (c) In questa tomba, (L. Van Beethoven), (d) Das Veilchen, (W. A. Mozart), (e) Warnung, (W. A. Mozart), (f) Naechliche Heerschau, (d) Heralde, (W. A. Mozart), (g) Der Hengst, (W. A. Mozart), (h) Edward, (Carl Lowe), (i) Verborgenheit, (d) Helmwelt, (e) Storchensbotschaft, (Hugo Wolf), (j) Auf Fluegeln des Gesanges, (F. Mendelssohn-Bartholdy), (k) Litanie, (Franz Schubert), (l) Die blenden Grenadiere, (Robert Schumann).

For the final concert Sunday afternoon, May 12, this will be the program: (a) Ich liebe Dich, (b) In questa tomba, (c) Der Kuss, (L. Van Beethoven), (a) Wie bist du meine Königin, (b) Schwesterlein, (c) Vergebliches Ständchen, (Johannes Brahms); (a) Robespierre, (b) Salomo, (c) Der Alte Herr, (d) Drei Wanderer, (Hans Hermann); (a) Greisengesang, (b) Wohlin, (c) Erleuchtung, (Franz Schubert).

The sale of seats will open May 1, but mail orders may now be sent to Will L. Greenbaum at Sherman Clay & Co.'s. Popular prices of \$1.50 and \$1.00 will prevail.

SHORT ITEMS OF INTEREST.

Last Tuesday evening at the Palace Hotel George Krüger presented a talented pupil to the local musical world in Miss Audrey Beer. Her interpretation of Debussy's *Arabesque No. 1* was delightful and Liszt's *Fourteenth Rhapsodie* showed splendid technic and good judgment in shading and expression. Miss Beer's pianistic talent is pronounced as shown in her rendering of the beautiful Schumann *Papillons* and the *Prelude* by Rachmaninoff. A large and fashionable audience enjoyed a most effective program. Miss Beer's musical future seems very bright.

Miss Elizabeth Simpson, the well known California pianist and lecturer, gave a lecture recital under the auspices of the Berkeley Piano Club at Unity Hall, Berkeley on Thursday evening, April 18. Particulars about this event will appear in next week's issue of this paper.

The readers of the Pacific Coast Musical Review no doubt have read in the daily papers last week all about a wonderful municipal opera house that is supposed to be erected in the civic center. As it will take several years to complete that civic center and as the million dollars for that opera house is still to be subscribed, the Musical Review will not publish anything about this new scheme, until the money has been secured and the plans are definitely made. In the meantime we still maintain that the Pacific Opera House is the ONLY feasible and actual enterprise involving the erection of a grand opera house upon which the citizens of San Francisco can surely depend.

Roderick White, a young violinist from Berkeley, is visiting this Coast and spent a week at his winter home in Santa Barbara. While there he gave a concert which was crowded by interested music lovers and which presented this young musician in the most favorable light. The program was the most famous of the violinist's, the Tardini Sonata containing the most difficult passages. Mr. White expects to return to the Coast next season when he will give several concerts in California. Mr. White is a pupil of Leopold Auer and Cesar Thompson and while in San Francisco he is stopping at the Fairmont Hotel. He is married and at this time Mr. White spent in the company of a violinist who studied with Cesar Thompson at the same time.

The Mansfield Club at the semi-monthly meeting on Thursday, April 11, listened to the following program, in which the Misses Constance Mogan and Sarah Unna, new members of the club, were presented and acquitted themselves with much credit: Rhapsody, op. 70, (Liszt), Miss Laura A. Peeler; Paganini étude, E flat, (Liszt), Miss Constance Mogan; Sonata appassionata, (Beethoven), Miss Sarah Unna; Waltz op. 42, (Chopin), Nocturne op. 27, No. 2, (Chopin), Ballade op. 47, (Chopin), Miss Frances Wilson.

The Minnetti String Quartet made its last notable appearance this season at the Matinee of music in Köhler & Chase Hall on Saturday afternoon, April 13. This long-established organization closed an unusually successful season after a series of four chamber music recitals. Its personnel consists of Giulio Minnetti, first violin; Hans Koening, second violin; Julius Haug, viola, and Arthur Weiss, cello. Selected movements from favorite works were played. Mrs. Zilpha Rugles Jenkins, soprano, appeared also on the program, frequently heard in both church and recital and is invariably successful. The program follows: Valse d'Amour, (Wieniawski), The Piano! Piano: Mimi's Song "La Bohème" (Puccini), Mrs. Jenkins, accompanied on the Aeolian Pipe Organ; (a) Adagio from Quartet in G, (Dvorak), (b) Gavotte, (Baizinn), (c) Rigaudon, (Rameau), (d) Andante Cantabile, (Tschaikowsky), (e) Arabesque, (Schumann), (f) Penelope Fugitive, (Mozart), (g) Nocturne, (Chopin), (h) Cyle of Life, (Rondal), Mrs. Jenkins accompanied on the Aeolian Piano. Selections from "Carmen," (Bizet), The Aeolian Pipe Organ

The second Aton Concert of the season 1911-1912 took place in San Francisco Turnverein Hall, Wednesday evening, April 10. The program supplied was varied and very interesting, including numbers by the mixed chorus, the ladies' chorus and the male chorus, the work was well done under the direction of Frederick Zech. The soloists were Mrs. Paul Freygang, Miss Lucy Pfister, Johannes Raith and Paul Schultz. The audience was pleased and encores were numerous.

On Tuesday evening, April 9, a reception was given to Miss Blanche Hamilton Fox, Bianca Volpini of the operatic stage, by the Fox Plano Company of Oakland, and there was a large attendance of musical people from all the bay cities. Miss Fox has just returned from a

[illegible]

The Pacific Coast Musical Review gratefully acknowledges an invitation from the Conservatory of Music of the College of the Pacific to be present at the recitals of the class of Nineteen Twelve, which will take place on the evenings of Friday, April 12 and 19, at the College Auditorium. The class of 1912 includes the following members: Alma Bennett, Agnes Marie Christiansen, Victoria Ehle, Elveta Ishtar Ehrhardt, Lillian Benita Griffin, Malinda Augusta Klahn and Mary Nicolds Meredith. The program will be as follows: Friday evening, April 12, at 8 o'clock: Organ solo, Fifth Sonata (Mendelssohn), Miss Alma Bennett; vocal solo, "Love's Rhapsody" (Bartlett), Miss Lulu E. Pieper, "Cello Hallelu," Mr. Leroy Parkinson; organ solo, Evening Song, (Johnston), Barcarole, (Lemare), Minuetto, (Calkins), Miss Alma Bennett; cello solo, Andante from Concerto (Mendelssohn), (Holtmann), Gavotte, ("Padre Martini"), Mr. Leroy Parkinson; organ solo, "Nuit d'Ete," (Binet), At Twilight, (Frynsner), Friday evening, April 19, at 8 o'clock: Piano solo with orchestral accompaniment, Concerto in G minor (Andante and Finale), (Mendelssohn), Mr. Victor Dooz Ehle; piano solo, Sonata quasi una Fantasia (Moonlight) (Beethoven), Miss Agnes Marie Christiansen; two pianos, eight hands, Overture, "Fatales Rois," (Adami), Misses Malinda Augusta Klahn and Mary Nicolds Meredith; piano solo, from Rigoletto, (Verdi-Liszt), Miss Lillian Benita Griffin; piano solo with orchestral accompaniment, Concerto in F minor, (Weber), Miss Mary Nicolds Meredith.

The friends of Carlo Gentile, the efficient pianist, were shocked last Monday when they heard the sad news of the musician's sudden demise. On Saturday, Mr. Gentile was attending a banquet of a well known club and on Sunday afternoon he became suddenly ill. He had hardly told his sister of his indisposition when he died, struck by heart failure. Mr. Gentile was one of the foremost members of the profession, a sincere musician and a pianist of great skill. He had a large class of students who admired him for his artistic qualities as well as his many qualities. He was respected and loved by every one who came in contact with him. He was still a young man and leaves a host of sorrowing friends.

An annual musicale in charge of the music committee of the Sorosis Club was given at the club's headquarters on Monday afternoon, April 1. The program presented on this occasion was as follows: Two movements from Annapolis op. 30 (Schytte), Mrs. G. L. Alexander, pianist, Mrs. C. H. Woolf, soprano; (b) Three Wild Waves (L. H. Meister), (c) Vision Fugitive (Massenet), Lowell Redfield, Mabel Hill-Redfield at the piano; violin solo, concerto sonata, Veracini, Giuseppe Jollani; songs: Aria from Les Huguenots, Georges Yez, (Massenet), L'Heure Exquise (Hahn), Lockhart, (d) Down by the Salley Gardens (Sabin), (e) O. For a Breath of Moorlands (Whelpy), Lowell Moore Redfield, baritone, Mabel Hill-Redfield, piano; (f) The Violin, the interest was the violin solo of Giuseppe Jollani, who made his first appearance in San Francisco since his return from Europe. He made an excellent impression and convinced his critical listeners that he has acquired additional artistic advantage while abroad. He is an artist who will surely make a lasting impression in the far West.

Dr. H. J. Stewart opened the new organ of the First Baptist Church last Tuesday evening, March 26. The following excellent program was rendered with the first artistic efficiency: Fantasia, in D, Minor (Merkel); Intermezzo, in E (John H. Major); Andante with variations (Leumann); Cantilena, in A minor (Grison); Festival March in A (Stewart); (a) Cantilene Nuptiale, (b) Toccata in G, (Dubois); Reverie in D (Silver); Supplication (Freysinger); Allegretto Grazioso (Sullivan); Evenson; (Lambert); and Circumstance (Processional March) (Elgar). The First Baptist Church will render a Sacred Cantata, "Resurrection Light" by E. C. Ashford, on Sunday evening, April 7.

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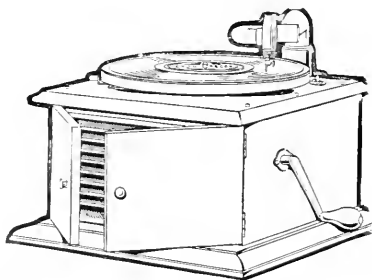
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Price 10 Cents.

ALEXANDER HEINEMANN AN IDEAL EXPONENT OF THE "LIED"

It is the Duty of Every Teacher and Student to Assist in Making the Heinemann Concerts Successful Musical Events

The Pacific Coast Musical Review desires to attract special attention to the forthcoming Heinemann concerts. Mr. Heinemann appeared here last season for the first time and by reason of his intense dramatic temperament and his decidedly poetic-dramatic interpretations of the famous German Lieder he has made an impression upon the more serious music lovers and connoisseurs that will never be eradicated. During his three months' stay last summer in San Francisco Mr. Heinemann has made many friends who no doubt will be glad to reveal their esteem and gratitude to the distinguished artist by making these forthcoming concerts some of the most successful of the season. Alexander Heinemann was generous and liberal enough to sing at last year's Convention of California music teachers and thereby gave that event a prestige which it could not have had without the assistance of an artist of international reputation. On account of Mr. Heinemann's

only Lieder singer who has visited us this season, and it will be interesting to watch what kind of musical people constitute our professional and amateur ranks. This paper is very eager to note the results.

ALEXANDER HEINEMANN.

Manager Will Greenbaum's final offering for the season will be three concerts by Alexander Heinemann, the famous lieder singer and interpreter of song classics who made such a deep impression on our music lovers and students just one year ago. There are a number of famous lieder singers now before the public whose success is due to their marvelous powers of interpretation and who make but small pretense to singing and exposition of the vocal art, but in Alexander Heinemann we have all three of the requisites. Gifted with exceptional powers in the dramatic way, possessed of a baritone voice of exceptional tonal beauty and range and with knowledge of singing and the use of the voice that is quite exceptional, no other artist before the musical public is as well equipped as Heinemann for the line of work he has chosen. The programs of Heinemann are models; the cheap songs find no place upon them, every number being an important one. To hear his three programs is a liberal education to any student or music lover for they are indeed colossal from every standpoint. John Mandelbrod, who for many years has been associated with Mr. Heinemann, will, as usual, be his accompanist. Here is the program for the first concert next Sunday afternoon, May 5, at Scottish Rite Auditorium. Certainly a more interesting or varied program would be difficult to imagine: (a) Der seltene Beter, (Carl Loewe), (b) Litanei, (Franz Schubert), (c) Im Gruenen, (Franz Schubert), (d) Belsazar, (Robert Schumann), (e) Der Asra, (Anton Rubinstein), (f) Auf Fluegeln des Gesanges, (Felix Mendelssohn-Bartholdy), (g) Storchenhotschaft, (Hugo Wolf), (h) Der Musikant, (Hans Hermann), (i) Traum durch die Daemernung, (Richard Strauss), (j) Liebesfruehling, (Karl Kaempfi), (k) Ueber den Bergen, (Eugene Haile), (l) Teufelslied, (Eugene Haile), (m, n, o, p, q, r, s, t, u, v, w, x, y, z) German Folk Songs, (a) Hans und Liese, (b) Das zerbrochene Ringlein, (c) Phyllis und die Mutter.

The second and only evening concert will be given Thursday night, May 9, with the following program: (a) Willst du dein Herz mir schenken, (Joh. Seb. Bach), (b) Wonne der Wehmet, (L. Van Beethoven), (c) In questa tomba, (L. Van Beethoven), (d) Das Veilchen, (W. A. Mozart), (e) Warnung, (W. A. Mozart), (f) Naechtlliche Mozart, (g) Warnung, (W. A. Mozart, (Carl Loewe), (h) Verborgtheit, (h) Heimweh, (c) Storchenhotschaft, (Hugo Wolf), (a) Auf Fluegeln des Gesanges, (Felix Mendelssohn-Bartholdy), (b) Litanei, (Franz Schubert), (c) Die beiden Grenadiere, (Robert Schumann). The third and last concert will be given Sunday afternoon, May 12, with this program: (a) Der seltene Beter, (Carl Loewe), (b) Litanei, (Franz Schubert), (c) Im Gruenen, (Franz Schubert), (d) Belsazar, (Robert Schumann), (e) Der Asra (Anton Rubinstein), (f) Auf Fluegeln des Gesanges, (Felix Mendelssohn-Bartholdy), (g) Gruss, (Felix Mendelssohn-Bartholdy), (h) Storchenhotschaft, (Hugo Wolf), (i) Der Musikant, (Hans Hermann), (j) Traum durch die Daemernung, (Richard Strauss), (k) Liebesfruehling, (Karl Kaempfi), (l) Ueber den Bergen, (Eugene Haile), (m) Teufelslied, (Eugene Haile). The seats for all three Heinemann concerts will be ready next Wednesday, May 1, at both Sherman, Clay & Co's and Kohler & Chase's. Mail orders may now be sent to Will L. Greenbaum at Sherman, Clay & Co's. Books of the words in English and German will be distributed without charge at each concert.

FLONZALEY QUARTET'S FAREWELL SUNDAY.

The farewell concert of the Flonzaley String Quartet will be given this Sunday afternoon, April 28 at 2:30 at Scottish Rite Auditorium and to miss this event is something no music lover can afford. It is not often that such an organization visits us and one should make every attempt to take advantage of the privilege of hearing it, for finer quartet player one cannot hear anywhere either in the new or the old world. The program is a particularly interesting one for it includes a Beethoven quartet composed by the master when at the very zenith of his power and one that is considered by many to be his very greatest chamber music composition. It has rarely been played in this city and every student of musical literature should hear it. The complete offering is as follows: Haydn, quartet in G major, op. 17, No. 5; Beethoven quartet in F minor, op. 95;

Glazunow, (a) Interbuidium in modo antico, (b) Scherzo. Seats may be secured at both Sherman, Clay & Co's and Kohler & Chase's and on Sunday the box office will be open at the Hall after 1 o'clock.

BERKELEY ORATORIO SOCIETY'S APPRECIATION.

The Pacific Coast Musical Review is delighted to publish the following letter received from J. H. Senger, Secretary of the Berkeley Oratorio Society. Genuine appreciation is such a rare proposition in this vicinity that a letter like this is truly a phenomenon. The Pacific Coast Musical Review is now in its eleventh year of successful publication and it can show but two or three letters of this kind, notwithstanding its untiring efforts in behalf of musical progress in this State. The Music Teachers' Association of California and a number of "prominent" musicians instead of appreciating this paper's efforts in their behalf, opposed us in a just demand for recognition and accused us of selfish motives when we spent money and energy to try to further their



ALEXANDER HEINEMANN

Distinguished German Lieder Singer Who Will Appear at Scottish Rite Auditorium Sunday, May 5

mann's generosity the Music Teachers' Association of California owes the artist a debt of gratitude which we trust will be paid with that eagerness which usually characterizes the music teachers of California, or at least the majority of them.

It is hardly necessary on our part to go into details regarding Mr. Heinemann's merit as an artist. His splendid musicianship is too well known to require any further endorsement on our part. Besides we want to keep our critical reviews until the time of his concerts. However, we will utilize the time between now and the first concert by pointing out the necessity of attending the Heinemann concerts. The artist is not only worthy of the patronage of our music loving people because of his personal advantages; he is also worthy of the heartiest endorsement because of his remarkable artistic traits. Anyone who does not appreciate Mr. Heinemann's declamatory genius is only a superficial disciple of the art of music and can not lay claim to seriousness in his or her music studies. A vocalist who is not eager to hear Heinemann does not possess sufficient temperament to justify expenditure of money for lessons. We will now see whether there is such a thing as gratitude among the music teachers of San Francisco, and whether vocal students are educated in a manner that arouses in them an enthusiasm for the work of great artists. Alexander Heinemann is the



MABEL RIEGELMAN

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aims. We assure the Berkeley Oratorio Society that our offer to attend to the publicity work for their Music Festival next year (1913) holds good, and we will try to prove that the Musical Review is not a bad ally to have, when really big things are contemplated. Here is Mr. Senger's much valued letter:

Berkeley, Cal., April 20, 1912.

Mr. Alfred Metzger,
San Francisco.

Dear Sir:—The undersigned takes great pleasure in transmitting to you the thanks of the Berkeley Oratorio Society's Council for the generous support you have given their society. I remain, Dear Sir,

Yours very respectfully,
J. H. SENGER, Secy.

Owing to the continued increase in business, Messrs. Haensel and Jones, the Musical Managers, have found it necessary to find larger office space. They have just signed a lease for a suite of four offices in the new Aeolian Building to which they will remove on or about July 1.



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BONCI'S FAREWELL CONCERT.

The World's Greatest Tenor Once More Enthuses a
Large Audience With the Exquisite Character
of His Remarkable Vocal Declamation.

By Alfred Metzger.

Alessandro Bonci gave the last concert of this season at the Cort Theatre last Sunday afternoon, April 21. On this occasion he demonstrated even in a large degree that he is justified to carry the title of the world's greatest tenor that he did at the previous concert. The program was an exceedingly varied one and required the highest resources of an artist par excellence. Only an artist like Bonci could do such a program full justice. The program began with a group of three songs by Gluck, Amadei and Mozart which were interpreted with that exquisite lyric character and limpidity of tonal work which Bonci possesses in such a remarkable degree. We have heard Mozart's *Violet* sung with such artistic finesse as Bonci succeeded in reading into it. The aria from Mozart's *Don Giovanni* was also a masterly exposition of the pure classic school and served as a veritable lesson in vocal art.

A group of three English songs followed, and we can not emphasize too much the fact that the English speaking nations owe a great deal to Bonci for his courageous espousal of the English song. His enunciation of the English language is worthy of the closest emulation. He surely demonstrated in a most convincing manner that English is not an awkward language to sing in, if you know how to do it. Of the three songs he sang we were interested in particularly one by Marion Bauer entitled "Light." This composition reveals considerable individuality on the part of the composer as well as a certain dramatic intensity. It is a most grateful composition and well thought out, demanding certain temperamental resources on the part of the singer to give it adequate interpretation. We admired in Bonci here especially his masterly control of his tones, swelling and diminishing them with the greatest ease and in the purest intonation.

The group of three songs by modern Italian composers—three arias from La Tosca, Iris and Andrea Chénier respectively—revealed Bonci in his more dramatic mood, which can also be said of the closing aria from La Bohème. We cannot imagine a more effective and more musically reading of these arias than Bonci gave them. Indeed we do not expect to hear them sung better by any of the artists we know, and we have never heard them sung as well in the past. Somehow Bonci introduces in these arias a more serious musical vein, depriving them of a certain "sugar-water" quality which certain tenors introduce in them, but which the composer never intended them to have. The Barcarola by Rossini is a purely lyric work which Bonci sang in a delightful swaying style that seemed to call to mind the rocking motion of a boat dancing on the waves in the moonlight. It is difficult to imagine a more satisfactory vocal recital than one given by Bonci.

Roberto Francini again distinguished himself with his immaculate arrangements. His tone is quite limpid and bell like and he subordinates the piano to the singer just sufficiently, without becoming too subordinate. Throughout the Bonci concerts Mr. Francini revealed himself as an ideal accompanist, and he added considerably to the pleasing nature of the events. As solo he played on this occasion a piano transcription of Verdi's Nabucco Overture by Carignani. The audience attending this event will probably not appear in San Francisco again in order to hear the English songs there was even a whistle or two from the gallery which is rarely heard in concerts, but which showed that Bonci touched the heart of everybody. After the Bohème aria the enthusiasm was unbounded, shouts of Brava! drowning the hand clapping and stamping of feet. It was an enthusiast but very rarely witnessed in San Francisco concert halls. Bonci will probably not appear in San Francisco again in years from now. We trust that by that time we will have a sufficiently large concert hall to accommodate the crowds that undoubtedly will flock to his concerts.

THE MARRACCI-GIANDOLFI CONCERT.

A large audience attended the Marracci-Giandolfi Concert which took place at Scottish Rite Auditorium on Wednesday evening, April 17. The program included three compositions by S. Giandolfi which were interpreted under the direction of the composer by a portion of the Minetti Orchestra. Mr. Giandolfi seems to be saturated with musical temperament, which causes him to stamp his feet and dance spontaneously in order to bring the orchestra to a full realization of the importance of his poetic ideas. Mr. Giandolfi succeeded wonderfully well to give his compositions the necessary "personally conducted" aspect. The name of Mr. Giandolfi's three compositions were Preludio Innozenze, Berceuse and Prayer, to which the vocal part was sung

by Madame Marracci and her pupils, and Tarantello da Concerto. The audience applauded the compositions heartily.

Among the vocalists we were particularly pleased with Miss P. McDonald, soprano, who possesses a lyric voice of fine timbre and who has a fairly good idea of coloratura work. She made a very effective impression upon her audience which rewarded her with long and enthusiastic applause. Miss McDonald possesses the necessary artistic qualifications such as a natural vocal material and apparent intelligence which should aid her to attain a prominent position in the world of music. Another noteworthy number on the program proved to be the duet from La Forza del Destino sung by Miss A. Guglielmini, soprano and P. Lauterbach, bass. Miss Guglielmini possesses a fine dramatic soprano voice which she invests with much expression and Mr. Lauterbach is a basis of the vocal characteristics and a most pleasing timbre. He uses it with much effect.

Madame Marracci appeared twice on the program and revealed her beautiful soprano voice to the satisfaction of her enthusiastic listeners. Her solos were among the features of the program. J. Driscoll, baritone, and Anna Wilson soprano, also received the hearty endorsement of the audience. Miss Dina A. Moore, violinist, played the Preissied from the Meistersinger with fine musical understanding and a pianist tone. Miss M. Cantadore accompanied the vocalists very intelligently while S. Martinez presided at the piano with the orchestra in a fine musicianly manner. Mme. Marracci has reason to feel gratified with the success of the event.

MISS ELIZABETH SIMPSON'S LECTURE RECITAL.

Miss Elizabeth Simpson, the well known pianist and teacher, gave a lecture recital under the auspices of the Berkeley Piano Club at Unity Hall, Berkeley on Thursday evening, April 18. The event was a most interesting one and showed that Miss Simpson is fully conversant with her subject, having no doubt devoted to its exploitation much study and research. Inasmuch as Miss Simpson illustrated her lecture on Modern Pianoforte Technique with pianistic exercises, it is rather difficult to give our readers an accurate idea of the great merit of her treatise. She divided piano tech-



MISS ELIZABETH SIMPSON

The Efficient Pianist and Teacher Who Gave an Interesting Lecture in Berkeley Last Week

nic into two big classes, namely, the physical and the mental phase. The first included technic and the second memorizing and ear training. Her illustrations were very skillful and anyone thoroughly interested in piano playing will find many things worth knowing in Miss Simpson's lecture.

The balance of the program consisted of two groups of piano solos which Miss Simpson interpreted with that intellectual skill which we have already referred to in previous numbers of this paper. An intelligent audience attended this event which showed by its discriminate applause how much it enjoyed Miss Simpson's plastic pianistic work as well as her lucid explanation of pianistic study in its various phases. It was a most pleasant evening and the editor of this paper does not regret his going especially across the Bay to witness the event. The program was as follows: "Modern Pianoforte Technique" The Swayne-Leschetzky System, (a) Variations F minor, (Haydn), (b) Bourree, (Bach-Saint-Saens), (c) Andante Spianato et Polonaise, (Chopin), (d) Romanza F sharp, (Schumann), (e) Etude de Concert, op. 64, (Mozzkowski), (f) Intermezzo 1, (Brahms), (d) Polonaise, E major, (Liszt.)

Manuel Carpio, tenor, gave an evening of opera at Kohler & Chase Hall on Thursday evening, April 11. He scored a decided success in the following program: Verdi, (Concert Paraphrase), (Rigoletto), Mr. Riggs: Puccini, "Che gelida manina," (La Bohème), Mr. Carpio: Ponchielli, Danza della Oref. (La Gioconda), Mr. Huenken: "E lucevan le stelle," (La Tosca), Mr. Carpio: Massenet, Ballet, (Le Cid), Mr. Riggs: Leoncavallo, "Vesti la giubba," (Pagliacci), Mr. Carpio: Bizet, (Carmen), Mr. Huenken. Signor Carpio also sang at Mrs. Haven's luncheon on Tuesday afternoon, April 16, choosing the grand aria from La Tosca, and receiving enthusiastic applause. He will soon give a studio recital at William E. Chamberlain's studio in Berkeley at which time he will render a program of operatic compositions.

FLONZALEY QUARTET GIVES IDEAL PROGRAMS.

By Alfred Metzger.

The Flonzaley Quartet gave the first of a series of three chamber music recitals at Scottish Rite Auditorium on Tuesday evening last. The program included the Beethoven Quartet in A major, op. 18, No. 5, the Quartet in F by Maurice Ravel and the Haydn Quartet in F major op. 3, No. 5. The first and the last named works are very familiar to all those who attend chamber music recitals, and we have already listened to the interpretation of these works with considerable pleasure in this city. The Flonzaley Quartet, being an organization particularly organized for the purpose of playing chamber music compositions, and emphasizing the fact that they do not teach nor play in orchestras, naturally places itself hereby in a class by itself and challenges comparison with other organizations who can not boast of devoting their time exclusively to chamber music. The critic who is therefore impressed with the fact that he must make up his mind beforehand that he is to listen to something extraordinary in the way of chamber music organizations—let us say a "ne-plus-ultra" chamber music quartet—naturally listens to such an organization with particular severity for he expects to hear something that he has not heard before.

The main characteristics of a chamber music organization consist of an even balance of tone, unanimous ensemble work, submergence of individuality into the body of the quartet, and traditional interpretations of the classics. Of course we are glad to admit that in all of these things the Flonzaley Quartet represents the essence of chamber music playing. The total balance is simply delightful, not only in the sense of sound, but also because of its pianist quality and beauty of tone by reason of the excellent instruments employed. The ensemble work is delightfully uniform and easily to be compared with the work of one individual, so spontaneous is the attack and so uniform the phrasing. There is also an ideal co-operation in possessing a combined expression of ideas and a fusion of individualism into one mode of interpretation by the combined instruments. There remains then the final condition of a concise reading of the classics according to traditional ideas. And here is where the Flonzaley Quartet deviates from the chamber music organizations we have heard in the past. It does not always hold itself close to the traditional conception of the well known classics. In both the Beethoven and Haydn Quartets it took a series of liberties which may please many musicians, but which may also displease some of them. We are here not at all expressing an opinion. We will strictly hold ourselves to an enumeration of facts. The question is, is it permissible for an organization of chamber music players to change the tempi in a Beethoven or Haydn Quartet so radically that it becomes the opposite of what we are used to hear? Or should a chamber music organization adopt a certain traditional rule in these matters? We leave it to the musicians to answer this question.

The Maurice Ravel Quartet proved a most interesting work in many ways. The first movement is kept strictly within the lines of the latter French school of composition. But after this it changes to a most remarkable combination of ideas from an extraordinarily difficult passage of pizzicato playing to occasional lapses into the finest pianissimo which demands a skill in ensemble playing that is not often heard. Here is where the Flonzaley Quartet revealed itself at its height. It surely was a masterly reading and well worthy of the applause and enthusiasm of anyone who really knows something about music. In conclusion we desire to emphasize the fact that the musicians who comprise the Flonzaley Quartet are trying to make the chamber music quartet a solo instrument used like the solo violin with a tendency to express virtuosic ideas. This is only a virtual aspect of the quartet in which it materially differs with one of two of the local chamber music organizations which we have heard in San Francisco during the last fifteen years or more. Now whether it is worth while to play together for years without giving lessons or without playing in orchestras simply because one is desirous to make a virtuoso instrument out of a chamber music quartet is a question which we do not consider ourselves competent to answer. Suffice it to say that there are a great many people who prefer to hear chamber music organizations that adopt certain traditional methods of interpretation and simply serve as modest readers of the masters' conceptions in a way that is most likely to bring out their most beautiful characteristics. It goes without further endorsement to say that anyone who is seriously interested in chamber music literature can not afford to pass this visit to the Flonzaley Quartet to terminate without attending every concert.

The piano and vocal pupils of William J. McCoy gave a studio recital at their teacher's Oakland studio in the Adams Block on Sunday afternoon, April 29. The program, which is appended hereto speaks for itself as far as the character of the composition represented is concerned, and the work of the participants proved throughout thoroughly satisfactory. The program was: Paderewsky, Fantasia, Rita Hirschfeld; Chopin op. 9, No. 2, Nocturne Miss Bradley; Borodin, Toccata, Miss Marguerite Center; songs, McCoy, The Only Voice, Because the Rose is a Flower, Miss Luchie; Schumann, Schumann, Varum, Chopin, Mazurka B minor, Paul McCoy; Chaminade, Serenade, Miss Beatrice Barker; McCoy, Dance of the Fireflies, Miss Fay Summers; Schütt, Canzonetta, Dvorak, Humoresque, Chopin, Valse, op. 42, Miss Martha Forsberg; Rubinstein, Romance, Weber-Teichowsky, Perpetual Motion, Douglas Gould; Bach, Sarabande and Bourree, Chopin, Ballade, Clara; Miss Rose and Miss Luchie; Mendelssohn, The Echo, Wild Rose, To a Water Lily, Paderewsky, Melody, Chopin, Etude, op. 10, No. 5, Miss Elise McFarland; songs, Massenet, Aria from Herodiade, Arditi, The Daisy, Mrs. M. L. Bardellini; Bach, Prelude and Fugue, D major, Beethoven, Sonata, op. 55, C major, Schumann, Vogel als Prophet, Chopin, Impromptu a flat major; Liszt, Polonaise, E major, Miss Frieda Wansner.



By VIRGINIA GOODSELL

Los Angeles, April 13, 1912.

The Orpheus Club of Los Angeles gave the second concert of the seventh season at Temple Auditorium, Thursday evening, April 11. The club is composed of fifty good young voices under the direction of Joseph P. Dupuy, one of the pioneer musicians of Los Angeles. Mrs. L. J. Selby, contralto, the soloist of the evening delighted the large audience with two numbers and responded to several encores. The club sang everything from memory, which remarkable accomplishment I do not recall ever having seen done by any other large body of singers, and the harmonies were often intricate and complicated in construction. Director Dupuy secured some splendid pianissimo effects throughout the program. "The Shores of Sighing," by Lucien G. Chaffin, was an artistic bit of work, the play in the word "hells" was most effective. The "Son of the Prophet," by Jean Baptiste Faure was splendidly given and Franz Abt's "Laughing Song" was so infectious that the audience caught the spirit and laughed along with the singers. This number was repeated as was also the "Plainsman's Song" by Paul Bliss. The incidental solos were sung by Messrs. L. G. Russell and Leonard D'Ooge, tenor and bass respectively, and members of the club. Will Garraway was the accompanist.



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The following is the program. The Singer's Harp, (Carl Isenmann), The Shores of Sighing, (Laucien G. Chaffin), "Amour, Viens Aider," (Saint-Saens), Mrs. L. J. Selby; In the Night, (Ludwig Liebe), The Club; The Son of the Prophet, Jean Baptiste Faure; The Club; Incidental Solo, Mrs. Russell; Part Two—Laughing, (Franz Abt), The Torador, (Trotter Noyin), The Club; Incidental solo, Mr. D'Ooge; (a) Sapphic Ode (Brahms), (b) Obstinatien, (de Fontenay), (c) Expectation, (Saint-Saens), Mrs. L. J. Selby; The Water Lily, (Franz Abt), The Club; The Plainsman's Song, (Paul Bliss), Soli Messrs. Hatch, Graham, Webb, Cheatham, D'Ooge, Dunwell, Campbell.

The Los Angeles Symphony Orchestra, Harley Hamilton, conductor, gave the last concert of the season Friday afternoon, April 13, at Temple Auditorium. Alessandro Bonci was the soloist and the concert was a decided success. I will review it in the next week's issue.

Miss Alice Coleman, pianist gave her second Chamber Music Concert at Y. M. C. A. Auditorium, Pasadena, Tuesday evening, April 9. Miss Coleman has a large following in Southern California and her high standard is so well known that her concerts always attract a large and cultured audience. I was unable to attend this concert but critics present spoke of her work as musically and most enjoyable. Indeed Pasadena is to be congratulated upon having a musician of Miss Coleman's intellectual and pianistic ability. The program which follows was made up of Grieg-Debussy and Chopin numbers: Grieg, Ballade in G minor op. 24, Debussy: "Clare de Lune, Two Arabesques, La Cathedrale Engloutie, Marmoude Antonin (1851, living in Paris); In the Forest; Moszkowski, (Breslau 1854—living in Paris).

Autumn; Chopin (Warsaw, Poland 1809—Paris 1849)—Scherzo (from the B minor Sonata); Preludes, No. 20 in C minor, No. 21 B flat major, No. 22 G minor, Mazurka Opus 7, No. 1, Etude in G major, Etude in F major, Nocturne in D flat major; Waltz in A flat.

LORING CLUB CONCERT.

The Loring Club gave a most interesting program last evening at Scottish Rite Hall, and the rendition was also one of the best in a long record of this club's excellence. The beauties of the male chorus were splendidly augmented by an orchestra of fifteen pieces, with Gino Severi as concert master. Wallace Sabu, the conductor, has a commendable mastery of his singers, who gave forth fine vocal effects through a series of exciting chorals. The compositions were noble throughout, unusually fine dramatic climaxes being a noticeable feature of the numbers. Dr. H. J. Stewart's "Hunting Song" was one of the gems, filled with spirit and color. He wielded the baton in this number and the singers enthused their audience to the point of demanding a repetition. Mrs. Grace Davis Northrup was the soprano soloist of the occasion, and this being her first appearance since a recent return from the East, she was given a double welcome. Mrs. Northrup sang a charming group of songs in which he demonstrated her continual studiousness of the fine points of her art. "A Birthday Song," (Woodard), "Hail All Beauty," (Takes From The), (Rubinstein) and "Le Printemps McGrise" (Luck stone), were highly acceptable and cordially appreciated. A "Nocturne" for violin and piano (Maurer) was played by Gino Severi and the composer, this proving a number of artistic merit and deserving of the praise accorded it. Four pastorals by A. Herbert Brewer were exquisite, and a "Bacchanalian Chorus" of J. W. Elliott was filled with the adequate animation.—S. F. Chronicle, April 16, 1912.

SHORT ITEMS OF INTEREST.

The large and fashionable audience that crowded Sherman, Clay & Co. Recital Hall on Saturday afternoon, April 14. It was here demonstrated in a striking degree that Mrs. Rees is an exceptionally competent vocal instructor, inasmuch as everyone of the participants displayed not only a fine quality of voice, but also correct tone placement and intelligent phrasing. Inasmuch as there is no better criterion for a teacher's competency than the results achieved by pupils, it speaks well for Mrs. Rees to find not less than four of her pupils upon the professional stage. Among those who appeared on this occasion was especially noteworthy Miss Lillian Tovin. The young artist made a most favorable impression and was heartily applauded for her excellent interpretation. Mrs. Rees has every reason to feel delighted with the efforts of her pupils. The complete program was as follows: *Voilà le sapete*, Cavalieri Rusticani Mascagni; *To Spring* (Gonnoli), Miss Thekla Du Chene; *Comme tu le pays* (Mignon), Miss Dreaam (Bartlett), Mrs. Camille Stronach-Naughton; *Long Ago in Egypt* (Lehmann), Parla (Arditi), Miss Lillian Tovin; *Duet—Would That My Love* (Mendelssohn), Miss Du Chene and Mrs. Naughton; *Un bel vendremo* (Mme. Butterfly) (Puccini), The Year's at the Spring (Peach), Miss Du Chene; *O Dry Those Tears* (Clarke), Mrs. Naughton; *Aria (La Gioconda)*, (Ponchielli) Till I Wake (Finden), Miss Tovin; *Triot—Barcarolle* (Love Tales of Hoffmann) (Offenbach), Miss Tovin, Miss Du Chene and Mrs. Naughton.

Joseph Greven, who recently left for Europe, where he has taken charge of a prominent Conservatory of Music, turned his entire class of pupils over to Madame M. Tromboni, who is exceedingly successful with them. The students took an immediate liking to their new teacher and are industriously continuing their lessons, taking an exceptional interest in their work. They are very enthusiastic about Mme. Tromboni's mode of teaching and sound her praises to their friends. Madame Tromboni is very much pleased with the material she has obtained and with the results she is achieving with her new pupils as well as her own class of efficient students.

The Zech Orchestra will give the first concert of its 1912 season at Scottish Rite Auditorium next Tuesday evening, April 30. Rehearsals have now proceeded sufficiently to justify the prediction that the concert will be one of the most enjoyable that the organization has ever presented and this means a great deal, as the Zech Orchestra has given several excellent events. The program will be as follows: *Overture*, Egmont, (Beethoven); *Dance Macabre*, (Saint Saens), violin obligato, Arnold Miller; *Les Erinnyes*, (Massenet); *Two Irish Dances*, (Sells).

Miss Clara Freuler, assisted by Ernest Allen, violinist and Frederick Maurer, Jr., accompanist, will give a concert at the Town and Gown Club Hall in Berkeley on Thursday evening, May 2. The program given in San Francisco on Miss Freuler's return from abroad proved such a success that many who were unable to attend on account of the severe storm, have requested her to give a concert in Berkeley. The following program is almost entirely new and those interested in vocal art will make no mistake in attending the concert. The program will be as follows: *From Manon*, *Je marche sur tous les chemins*, *Gavotte*, *Fandance moi*, (Massenet), Miss Freuler; *Concerto in E minor*, (Mendelssohn), Mr. Allen; *Allerseelen*, (Strauss), *Über Nacht*, (Wolf), Ruhe Süssleichen, (Brahms), *Aria from Oberon—Ozean*, du Ungeheuer, (Von Weber), Miss Freuler; *Melody*, (Tchaikovsky), *Conzonette*, (Dvorak), Mr. Allen; *Folk Songs*, *Bergereles 18th Century*, *Chansons les Amours de Jean*, *Bergere Lesere*, (French), *The Little Red Lark*, (Irish), *The Keys of Heaven*, (English), Miss Freuler; *Hayfields and Butterflies*, (del Riego), *Daddy's Sweetheart*, (Lehmann), *Blossom Time*, (Percy Elliott), Miss Freuler.

Miss Lineer of the von Meyerinck School of Music faculty sang for the music class of Mrs. Wood in the Oakland High School the entire cycle of twenty songs of Schubert's "The Beautiful Miller Maiden" in the original language, explaining each song and also its musical meaning. This was quite a task to set herself and the fact that Miss Lineer fulfilled the same to the greatest satisfaction of everyone shows that she is an efficient musical educator. The High School students may well be satisfied with this explanatory recital for it is but rarely that they can have an opportunity to listen to such educational musical events.

Mrs. Anna von Meyerinck has been urged by pupils residing in Los Angeles to spend a few months in the



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Southland, and she has decided to accept the invitation. During Mrs. Von Meyerinck's absence Miss Lineer will be in charge of the school. Mrs. Von Meyerinck will assist a former pupil of hers to establish a music school in Los Angeles and will reside in the metropolis of Southern California for a time. In the next she will visit her San Francisco classes once a month for a few days' strenuous work. As all the pupils are to be in attendance during that time Mrs. Von Meyerinck expects to accomplish considerable work, and work of a nature which a teacher giving individual lessons only can never accomplish. There is so much that a listener can learn from illustration and the exponent will in turn gain so much in confidence by singing before the other students. Mrs. Von Meyerinck expects her headquarters in Los Angeles to be in the Blanchard Hall Studio Building.

Mrs. Martin Schulz, who is so well and favorably known here as vocal teacher and singer, announces that she has lately returned from New York where she has spent the past five years. While there she took full advantage of unusual opportunities for observing the best and most modern ideas in vocal culture as practiced in studios and on the concert and operatic stage. In addition to her own thorough knowledge, acquired through a life-long devotion to the vocal art, she has culled from the most approved of the modern methods all that is really worthy and valuable to her as a teacher of artistic vocal interpretation.

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A new composition of Easter Music has just been published by J. Fischer & Bro., of New York. It is written by Dr. H. J. Stewart, and is entitled "Haec Dies." It is a chorus for mixed voices, and is particularly suitable for Easter performance as it is very melodious and rather joyful and lively in character, ending in a well formulated finale and climax.



By ELIZABETH WESTGATE

Oakland, April 22, 1912.

Next Thursday evening, the Flonzaley Quartet will give the fifth concert of the season of the Berkeley Musical Association. For this no tickets may be purchased, as the extremely successful policy of the organization has been from the beginning that subscribers only are entitled to the benefits which membership confers. This was, I believe, the suggestion of William Edwin Chamberlain; and its wisdom has been proved beyond question. The High School Auditorium soon ceased to accommodate all whose names were on the list; and Harmon Gymnasium—by no means an ideal hall, but the only one of its size available—was selected for the concerts. Even this great auditorium has not sufficient capacity for the associate membership, although the stage is utilized for seats. There is a long list of would-be subscribers, who must wait until some larger hall is built. All of which proves, as stated above, the wisdom of the policy, looking towards success as to attendance. Almost without exception, the concerts and recitals themselves have been of the highest quality. The Flonzaley Quartet is acknowledged peerless in its particular realm and the opportunity to hear the concert on this side is appreciated.

The complimentary song recital given by Miss Marian Rhoades, presented by her instructor, Mrs. Carroll Nicholson, revealed a young singer with a voice of beauty, trained in a way to please the judicious; musical intelligence and sympathy; and an evident affection for song. Miss Rhoades will not, however, adopt music as a profession, for her marriage occurred last week. Miss Rhoades was assisted by Miss Helen Dunham Stuphen, the brilliant and talented violinist and by Mrs. Romero, accompanist. These two enhanced the interest of the program greatly.

The chorus choir of the Alameda First Congregational Church has lately been vested, and will sing at all the services of the church. Mrs. Floyd J. Collar, the well-known soprano, is director of the choir.

The lecture-recital of Miss Elizabeth Simpson at Unity Hall, under the auspices of the Berkeley Piano Club, was attended by an attentive audience. Miss Simpson gave details of some of Lesseltych's ideas as utilized by Wager Swayne, and played several solos besides. This lecture is being heard before various clubs, and always finds interested hearers.

The Musical Observer, of New York, has lately been brought to my attention. It is a convenient size, and cleverly edited. On its staff of contributors are Gustav Saenger, (the editor-in-chief) H. E. Parkhurst, Daniel Bloomfield and others of note in the music world. The periodical is illustrated, contains more than thirty pages of music and "covers" the news in America. There is in the April number an extended critical review of Dr. Parker's prize opera Mona, a matter to which all musical journals have given full space. Essays upon various themes, programs of artists, and brief comment variously set forth, combine to make The Musical Observer a valuable addition to the list of periodicals which reach the musician's studio. It is in its sixth volume, which proclaims it to be more than three years old. And it seems not to be printed in the interests of any music publishing firm.

Alexander Heilmann will sing over here in May. Among his students at his last sojourn was Mrs. A. E. Nash, whose mezzo-contralto voice has pleased large congregations, and many clubs.

A Nocturne for piano and violin by Frederick Mauger of Berkeley was played by the composer and Gino Severi at the last Loring Club concert. Musicians approved its melodic quality, and its modern and agreeable harmonies.

Robert Tolinie of Berkeley will present his pupil, Miss Caroline Brooks Shorb in a piano recital Thursday at the Fairmont Hotel.

Miss Alice Davies of Oakland, a pupil of Nathan Landsberger, will give a violin recital at Starr King Hall on Wednesday evening. Miss Davies is the possessor of a contralto voice, and is a member of the choir of the Church of the Advent.

The Berkeley Piano Club has lately elected Mrs. John Galen Howard as president.

ELIZABETH WESTGATE.

Miss Viola Jurgens, a former member of the Beringer Musical Club, and a pupil of Madame Joseph Beringer, is about to finish her studies at the Royal Conservatory of Music in Dresden. She distinguished herself in one of the recitals recently given at the Palmengarten by singing "La voce poco fa," from Rossini's Barber of Seville. Her manner of singing and finished style received much comment. In the school of acting she also played an important role with much natural grace and intelligence. With a big repertoire of operas at her command she soon will enter the operatic field.

Professor and Madame Joseph Beringer and Harry Samuels will be in Santa Rosa on Thursday, May 2, on which day they will demonstrate their art and will hold the semi-annual examination of the piano, vocal and violin classes at the Ursuline College. The college is accredited to the Beringer Conservatory of Music in this city, and has adopted the latter's complete method of teaching. Prof. and Mme. Beringer will open the examination with lectures on instrumental and vocal subjects. The remainder of the day will be devoted to the examination of the pupils' work.

Earl Towner, of the University of the Pacific and a successful pupil of Wm. J. McCoy, composed an Easter Cantata entitled "The Triumphant Savior," which was presented with much success at the First Presbyterian Church, San Jose, on Sunday, April 7. Mr. Towner is one of the many pupils of Mr. McCoy's who have really become composers. The work proved to be a fine, broad composition and made a very deep impression upon the listeners. It contains a symphony for orchestra and organ, a trio and quartet, two big choruses, solos with choros, two double quartet, tenor solo, contralto solo, quartet and various recitations for tenor, contralto and bass.

THE YOUNG PEOPLE'S CONCERTS.

The Young People's Concerts which are now being given during the second season in Berkeley under the able direction of William Edwin Chamberlain are proving more and more the eagerness with which children are willing to attend concerts, provided the prices are made sufficiently low to enable them to attend. Although the admission is only 15 cents, the fact that several thousand children take advantage of the same, and only school children are admitted make these events profitable to the artists engaged by these praiseworthy purposes. Mr. Chamberlain is here doing music at large an invaluable service as he assists in instilling into the minds of the young people a love for music which will prove of inestimable value later on when these young folks grow up to be men and women. So far the following artists have appeared in the Young People's Concerts: Sousa and his Band, David Bispham, Mr. and Mrs. John Maquardt, harp and violin, Paul Steindoff and his orchestra and Warren D. Allen, pianist, and Mrs. Grace Davis Northrup, soprano, in joint recital. The next Young People's Concert will be given at the Berkeley High School Auditorium on Wednesday afternoon, May 1, when the Minetti Quartet will present the final program of the season. Mr. Chamberlain is deserving of the heartiest encouragement for this fine enterprise.

MABEL RIEGELMAN IN GREAT DEMAND.

Since her return from Chicago, where she scored unusual artistic triumphs with the Chicago-Philadelphia Opera Co., Mabel Riegelman has been in great demand in this vicinity at the most exclusive social functions. The first one of these that engaged Miss Riegelman's exquisite vocal services was the first of a brilliant series of entertainments planned by Mrs. Frank C. Havens which took place at "Wildwood" in Oakland on Tuesday afternoon, April 9, when Mrs. Havens received eighty of her friends at luncheon. In speaking of this event the Oakland Tribune wrote about Miss Riegelman as follows: "Later a slim slip of a girl, quite simply gowned and with sweet manners, appeared, and soon a wonderfully sweet, clear soprano, echoed through the house, arresting everyone's attention. It was a magnificent voice, singing a most difficult German song, and a storm of enthusiastic applause greeted the effect. The song was followed by an exquisite ballad, and then there came the difficult aria from 'Der Freischutz,' which is so difficult but so exquisite. The little singer had temperament—she could act and she could sing in a magnificent way—and the guests began to ask who she was. And then they learned that they had heard Mabel Riegelman, one of the shining stars of the Chicago Grand Opera company—the best 'Gretel' in America, and abroad, if the foreigners would only admit it. That was Mrs. Havens' surprise for her guests. And Miss Riegelman had the enthusiastic applause in her own home city from some of its most cultured women, which is due here."

Miss Riegelman scored such a great triumph on this occasion that she received several other offers of a similar nature. This is practically the first time that there seems to be a concerted effort to engage great artists at satisfactory remuneration among the social colony of the Bay Cities. Instead of giving concerts Miss Riegelman will devote her time to these social functions until just before her return to Chicago, when she may give a public concert at Ebell Hall in Oakland.

ORPHEUM.

The Orpheum announces for next week a most attractive and varied program. The Fox and Co. will present a topsychorean and musical specialty which has proved one of the greatest hits of the present New York vaudeville season. Johnny Ford, who will make his first appearance here has been described as "the man who can't make his feet behave." He excels in song and dance, and novelty and variety contribute greatly to the success of his performance. John E. Henshaw and Grace

Avery, who recently made such a tremendous hit at the Orpheum during their too short engagement, will return for next week only. The Harvey and De Vorah Trio will offer diversified dance review with a lot of comedy thrown in. Miss Millie De Vora is famous as an eccentric toe danseuse, while Master John Dough, who stands three feet high is the smallest comedian in vaudeville. Bert Harvey is a clever comedy dancer and the originator of all the steps he introduces. Rosina Casselli and her midget wonders, a highly trained troupe of rare and cute Mexican Chichauau Dogs will be included in the new bill. They are acrobatic marvels and



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execute most difficult feats on the ground and in the air. Miss Casselli's marvelous success with these members of the smallest canine race in the world, is attributable to patience and kindness. Next week will be the last of Ed Blondell and his Company; and the Gertrude Van Dyck Trio. It will also conclude the engagement of that splendid actress, Blanche Walsh, in "The Thunder Gods."

AFFRE AT PANTAGES THEATRE.

The beautiful and commodious Pantages Theatre on Market street, opposite Mason, which was opened the first of the year, has sprung into immediate popularity and has built up a clientele of vaudeville lovers that serves to crowd it once every afternoon, twice at night and four times on Sundays and holidays. It is one of a dozen houses on the prosperous Pantages Circuit and is constantly supplied with high class vaudeville acts from the principal European and Eastern theatrical centers. On Sunday Mons. Gustav Affre, the famous French tenor, who is to his country what Caruso is to Italy, and who was the big feature of the engagement of the Paris Grand Opera Company at the Valencia Theatre, will return for one week, after a triumphant tour of the Pantages Circuit throughout the northwest. As in his previous vaudeville engagement in this city, when all records for the Pantages Theatre were broken, M. Affre will be assisted by Mme. Martha Richardson, the eminent dramatic soprano and these really great artists will be heard, in costume and with appropriate scenic environment, in scenes from "Il Trovatore." This will positively be M. Affre's last appearance in San Francisco. The rest of the program will be unusually interesting, including the Bloomquest Players, in their comedy sketch, "Nerve," said to be a laugh producer of great power. The Woods-Walton Trio, known as "The Musical Marines," will offer an original act, De Haven and Sidney, Hebrew comedians, will present a singing and dancing specialty and Renard and Riley, pantomimists and exponents of black art, will surround themselves with an atmosphere of mystery. The Hans Kideros troupe of acrobats, appearing in evening dress, Kimball brothers and Segal, eccentric singing comedians, and Sunlight Pictures, showing many amusing surprises, will complete a splendid bill. The rates of admission at the Pantages Theatre are extraordinarily low, considering the attractions, ranging from ten to thirty cents, with box and loge seats at half a dollar.

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Kirk La Shelle from the former's tales of the Wyoming "The Virginian," as dramatized by Owen Wister and cattle country, will be the Alcazar's offering next Monday evening and throughout the week, with Florence Stone, Wilson Melrose and the entire stock company in the cast. Mr. Melrose has starred in the title role and is familiar with every detail of the play, so an excellent portrayal of one of the finest American characters ever drawn may confidently be looked for.

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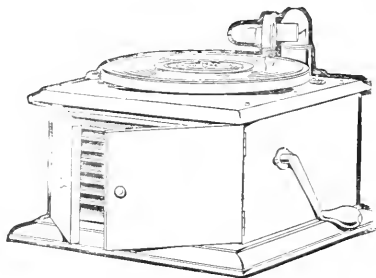
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WHY THE HEINEMANN CONCERTS SHOULD BE ATTENDED BY ALL MUSIC STUDENTS

The Real Extent of a Pupil's Musical Faculties May Easily Be Judged By His or Her Attitude Toward the Concerts of Great Artists; Indifference Toward Great Artists Means Indifference Toward Music

By ALFRED METZGER

Anyone who takes the art of music seriously has long ago come to the conclusion that one of the most important requisites in the proper acquisition of musical knowledge is to listen to the world's recognized artists and learn from them how to interpret the great master pieces of musical literature. Another fact that no pupil nor teacher should forget is the absolute necessity of becoming familiar with all the various phases of music study if one desires to become a thorough musician. Taking lessons alone is not sufficient to acquire a complete musical education. Indeed a teacher can only teach the technical side of musical art. The emotional phase of the art can only be awakened by listening to great artists of all kinds, and if such practice of hearing great artists has no influence upon the listener's mind, and does not broaden his musical intellect, then nature has denied him that enviable trait which is commonly known as genius or temperament. We can not impress upon the minds of our readers too forcibly the undisputable fact that concert attendance is indispensable to a complete musical education. Any teacher who does not endeavor to impress upon the mind of his pupil this necessity of listening to great artists does not possess that conception of his responsible avocation which is needed to make him an efficient instructor. Any teacher who is not sufficiently intelligent to KNOW that his pupils absolutely must hear great authorities interpret the classics, is not fit to be a teacher, and this paper is willing to go on record as emphatically asserting that a teacher who does not realize the necessity of concert attendance in connection with a musical education is an incompetent teacher who is not fit to have in his care the tender sprouts of budding genius.

One of the most important phases of vocal study today is the art of declamatory singing. This is already a branch of singing beyond the mere technical point. When a pupil is to take up this art of declamatory song he or she must already have placed the voice and know all about the physical causes that produce the competent vocalist. The art of declamatory singing rests solely upon the emotional foundations of the art of song. It is a combination of heart and brains and for this reason it requires ample illustration in order to be thoroughly comprehended by those who desire to make this art the aim of their life. And if a student desires to become an efficient exponent of this remarkable art, he must hear all kinds of authorities on declamatory singing. In order to utilize his own individuality and select from all the various ideas thus gathered the particular style of vocal declamation that suits his own purposes best. Unless a vocal student is able to create in this manner a style of his own, he can never acquire individuality and without individuality he can never attain any important position in the world of music.

Alexander Heinemann is an ideal exponent of the art of declamatory singing. He possesses the necessary vocal organ to emphasize the musical quality of the composition, and he reveals the necessary dramatic intensity to emphasize the poetic and intellectual part of the words that have been set to music. Many a student will be able to understand this great art of musical declamation by listening to an artist like Heinemann, when a teacher will often be unable to impart the knowledge with any assurance of success. On the other hand a teacher who has had some trouble with a pupil about impressing him with the importance of emotional expression, will often find his task lightened after his pupil was able to listen to an authority on the subject. We understand that there are teachers who even go so far as to tell their pupils that they sing better than some of the artists who visit us. This is such a ridiculous proposition that we would not even mention it, were we not anxious to educate those of our readers, who are pupils, to a better understanding of the necessity of attending the concerts of great artists. We have studied music for several years, and we know that it is impossible to attain a thorough musical education without hearing all the great artists. Indeed a pupil who does not attend concerts can never amount to much, and we do not know of any great artist today who did not hear other great artists during the time of his study.

Students who do not attend concerts are superficial students. Teachers who do not educate their pupils with the understanding that concert attendance is part of their education are superficial teachers. It should not need any elucidation of this fact on our part. In a city like San Francisco an artist like Heinemann should not need all this publicity to attract the attention of the vocal students. The first concert should have been sold

out by mail before the box office opened. That it requires a well planned campaign of publicity to attract the attention of all the vocal teachers and students is in itself a proof that concert attendance does not enjoy that recognition of its necessity which it actually represents. This paper wants to continue its campaign of education regarding the importance of concert attendance and those teachers, who are sufficiently competent to understand our plea, would earn our gratitude if they assist us in this work. In the end there will be no better beneficiaries than the teachers themselves. Only the incompetent teacher must be afraid of permitting his pupils, especially when they are intelligent, to listen to great artists, for in this way they usually discover that they are being taught wrong. But the efficient musical educator will never need to fear the artist, for according to the severe law of what is right and what is wrong an artist can only emphasize what a competent teacher has already imparted.



ALEXANDER HEINEMANN

The Famous German Baritone at Scottish Rite Auditorium Tomorrow (Sunday) Afternoon

Therefore, the teacher who tells his pupil he need not listen to great artists is afraid that such pupil would learn something from the artist which he ought not to know. Parents who complain about concerts costing too much money should remember that they are just as important as lessons. There are always one dollar seats, if the higher prices are not within the reach of the pupils. If a student is really musical and possesses real talent, he will welcome the visit of an artist with the greatest of pleasure, and his temperament will not permit him to miss the concert of a great interpreter. A real musician can never learn too much, and if he is sufficiently indifferent to be bored when attending concerts he is either getting too old or too showy in his profession, or he has chosen the wrong career. A real musician is just as eager to attend concerts than an admirer of sport is to attend baseball games or horse races. If it is in the blood, it can not be disguised. And if it is in the blood that also will finally reveal itself in an indifference toward concert attendance. We do not know of a better scheme to distinguish between talented and untalented music students. Although we have already published the Heinemann programs several times, we again reproduce them, because they represent the flower of song literature. The first Heinemann concert will take place at Scottish Rite Auditorium tomorrow (Sunday) afternoon, May 5, and the following ideal program has been announced for this occasion: (a) Der seltsame Beter, (Carl Lowe), (b) Liranel, (Franz Schubert), (c) Im Grünen, (Franz Schubert), (d) Bel-sazar, (Robert Schumann), (e) Der Asra, (Anton Rubinstein), (f) Auf Flügeln des Gesanges, (Felix Mendelssohn-Bartholdy), (g) Trauer, (Felix Mendelssohn-Bartholdy), (h) Storchensbotschaft, (Hugo Wolf), (i) Der Musikant, (Hans Hermann), (j) Traum durch die Dämmerung, (Richard Strauss), (k) Liebesruhig, (Carl Kaempff), (l) Ueber den Bergen, (Eugene Haile), (m) Teufelslied, (Eugene Haile); (n, o, d, and e first time

in America), German Folk Songs: (a) Hans und Liese, (b) Das zerbrochene Ringlein, (c) Phyllis und die Mutter.

The second and only evening concert will be given next Thursday night, May 9, with the following magnificent list of compositions. To hear Heinemann sing Lowe's "Edward" alone, is worth the price of admission: (a) Willst du dein Herz mir schenken, (Joh. Sch. Bach), (b) Wonne der Wehmuth, (L. Van Beethoven), (c) In questa tomba, (L. Van Beethoven), (d) Das Veilchen, (W. A. Mozart), (e) Warnung, (W. A. Mozart), (a) Nächtliche Heerschau, (b) Herald, (c) Edward, (Carl Lowe), (a) Verbogenheit, (b) Heimweh, (c) Storchensbotschaft, (Hugo Wolf), (a) Auf Flügeln des Gesanges, (F. Mendelssohn-Bartholdy), (b) Liranel, (Franz Schubert), (c) Die beiden Grenadiere, (Robert Schumann).

For Sunday afternoon, May 12, the following program has been arranged: (a) Ich liebe Dich, (b) In questa tomba, (c) Der Kuss, (L. Van Beethoven), (d) Wie bist du, meine Königin, (e) Schwesterlein, (f) Vergebliches Ständchen, (Johannes Brahms), (g) Robespierre, (h) Salome, (c) Der Alte Herr, (d) Drei Wanderer, (Hans Hermann), (a) Grelsenesang, (b) Wobin, (c) Erikönig, (Franz Schubert). The prices for the Heinemann concerts are \$1.50 and \$1.00, and seats may be secured at Sherman, Clay & Co's and Kohler & Chase's. On Sunday the box office will be open at Scottish Rite Hall after 10 o'clock.

THE FLONZALEYS' SUPERB ENSEMBLE.

By David H. Walker.

It is a long time since Beethoven and Haydn listened to the chamber music involved by their genius. A long and splendid procession of performers, who have at various periods interpreted the wonderful thoughts of the masters, has moved across the scene, communicated more or less of their spirit to attentive auditors, and lapsed into silence. Legends have been built up concerning tempo and phrasing. A voluminous literature has accumulated. The minds of the attentive have been schooled in the literary way to comprehend music—if comprehension of the most subtle of all arts can be communicated in that way. Musical students in Europe have brought reports from the art centers of the old world. In all ways conceivable the public has been led to regard all the subtle beauties that were seen and embodied in music by such luminous souls as Beethoven and Haydn.

Now if any one apprehended that the limits of music had been reached, and had built beautiful day dreams to solace himself with anticipation, it is doubtful if the more judicious—those whose insight and comprehension is the best—could have heard in their inmost fancies music more perfect than that of the Flonzaley Quartet. I have not the words to describe it; nor has any one else probably. Imagine the melodies that early youth taught you might enrich life in fairy land; ransack your mind for a combination of qualities which might possess the spirit of childhood, the ripeness of mature age, and the abilities of four poets so akin in nature that, retaining individuality, yet could act by refined apprehension, as if they possessed one complex, wonderful intelligence; subject these four to the most rigorous industry, judiciously applied, for a period of years, and then add a sensitiveness which every hour has increased in its regard toward music—than there is a composite, but not at all exaggerated mental picture of the real Flonzaleys.

If Beethoven or Haydn ever had more competent interpreters is extremely doubtful. What the Flonzaleys did in San Francisco on the afternoons of April 26 and April 28, was to add every possible element of human interest to the formidable technical task that formed the primary basis of what they had to accomplish. They played the Haydn quartet in G major op. 17, the Beethoven Quartet in F minor, op. 95, the Mozart quartet in G major, a Sonata by Friedemann Bach and a quartet in F major by Dvorak, op. 96. The Dvorak music went so splendidly Friday afternoon that a repetition was demanded on Sunday, April 28, and it was accordingly substituted for two numbers by Glazunow. Whether the composer was Beethoven or the earlier ones, Haydn and Mozart, the Flonzaleys had alert ears, keen imagination, comprehensive grasp for the peculiarities and splendors of each. Unfortunately the audiences were only about half the size they ought to have been.



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VERDI'S REQUIEM AT GREEK THEATRE.

The Berkeley Oratorio Society, directed by the University Chorus, Paul Steindorff, at the Greek Theatre of the University in Berkeley next Saturday afternoon May 11th, at 3 o'clock, will once more render Verdi's great composition, the "Requiem Mass" which will be one of the greatest achievements in the musical history of the big amphitheatre. There will be a chorus of over one hundred and fifty voices, trained to perfection by the indefatigable Steindorff, and an orchestra of fifty selected musicians. The solo quartet will be comprised of four of California's foremost singers, Mrs. Orrin Kipp McMurray, soprano, Mrs. Carroll Nicholson, contralto, Carl Anderson, tenor and C. E. Lloyd, basso. Shortly after the death of the Italian composer, Rossini, the foremost composers of Italy determined to write a great mass in his memory, but, as might be expected, the completed work was lacking in artistic unity and conformity of style, so the matter was dropped and each composer had his manuscript returned. So beautiful, however, was the contribution of Verdi, the "Libera Me", that he was asked to write the complete work, which he volunteered to do after the death of the poet Manzoni, in whose memory he produced the Requiem that will be sung at Berkeley next Saturday. The work was first performed in St. Mark's church in 1874, and, come to be regarded as the master work of the great although it was severely criticized at first, it has now Verdi. It is so full of brilliant melody that it closely approaches grand opera, and so popular is it with the big singers that it is frequently given by the foremost of the high priced songbirds of the Metropolitan Opera House in New York. Steindorff's presentation will be most creditable and will once again emphasize the uniqueness of the Greek theatre as a Temple of Music. Popular prices will prevail and the tickets are now on sale at Sherman, Clay & Co. in San Francisco and Oakland, and the usual places in Berkeley.

OTTO RAUHUT'S PUPIL RECITAL.

The pupils of Otto Rauhut gave a violin recital at Century Club Hall on Saturday evening, April 27, in the presence of a large audience that crowded the hall to its capacity. The program was a varied and artistic one and reflected favorably upon teacher and pupils alike. We were only able to attend the first half of the program, but this was sufficient to convince us that the participants had studied industriously and possessed sufficient enthusiasm for the art to render the various selections with a certain intelligence and temperament which proved that they are not devoting their time in vain to the acquirement of musical knowledge. Mr. Rauhut surely demonstrated on this occasion that he is one of the most efficient violin teachers in this city, and that his pupils do him much credit. The audience was very enthusiastic and often demanded encores. Mrs. Kenneth MacDonald, soprano, the possessor of a delightfully flexible voice and fine musical intelligence, and Miss Cecil Rauhut, a pianist of the most pronounced musical and technical faculties, were the able assistants. The complete program was as follows: First part: Violin quartet, (L. Spohr), Miss Cecil Rauhut, Miss Katherine Behrmann, Donald McKee, Charles F. Gibson, Reuben W. Hills, Jr., Jerry C. O'Connor, John A. Doble, Charles F. Gibson, George O. Brandheim; Hungarian Folk Song ("Fantasia"), (O. Reisinger), Eugene Brandheim; Fantasia "Mariana," (G. Pupini), Miss Katherine Behrmann; Spanish Serenade, (C. Burleigh), John A. Doble; Meditation "Thais," (Massenet), Jerry C. O'Connor; Serenade A major, (F. Dordal), F. T. Lucas; Vocal solos—(a) Lenz, (Eugene Hudich), (b) I Hear You Calling Me, (Charles Marshall), Mrs. Kenneth MacDonald. Part second: Andante and Allegretto, (Heddesheim), Marie Edna Crocker, Gladys Schoenaker, Eugene Brandheim; Mazurke de Concert, (Miyarski), Charles F. Gibson; Concertino G major, (De Beriot), Donald McKee, (a) Adagio religioso, (Vieuxtemps), (b) Spanish Dance, (a) major, (Sarasate), Miss Cecil Rauhut; Wedding March, (Mendelssohn), Miss Katherine Behrmann, Miss Jeanette K. Behrmann, Miss Rovaline Petri, Miss Cecil Rauhut, Donald McKee, John A. Doble, Eugene Brandheim, William Doble, George Brandheim, F. T. Lucas, J. J. Cordes W. Anke, Charles F. Gibson, Reuben W. Hills, Jr., Jerry C. O'Connor.

CALIFORNIA TRIO CLOSES SEASON.

The California Trio comprising Elizabeth Westgate, Charles H. Blank and Hawley B. Hickman, always in connection with Herbert P. Mee, tenor, gave the third of their series of chamber music concerts at Miss Westgate's studio in Alameda last Saturday night. Seventy friends enjoyed the very fine program given by the three players in the artistic studio lighted with a half hundred candles in quaint candle sticks. The program presented some of the very best works of the Trio music literature and also of that of song. The ensemble work of the Trio

shows an exceptionally fine balance in every respect, and the players are moved by one spirit, thus forming an ideal trio. Mr. Mee sang finely, his dramatic tenor voice being even more than usually pleasing. The soloist of the Trio was Miss Westgate, and it is a marvel how so busy a teacher can keep up such a splendid technique, and express herself with such emotional power. The assisting singer was Mrs. F. J. Collar, and her beautiful soprano voice was a great pleasure to all. The Trio is expecting to give a concert in one of the large halls in Alameda toward the end of the season. The organization is also considering one or two engagements to play before prominent clubs. The program of the third concert of the season was as follows: Trio in G major, No. 5, (Mozart); tenor, (a) O Thou Art Like a Flower, (Schumann), (b) Una Furtiva Lagrima (L'Elisir d'Amore), (Donizetti), (c) Where'er You Walk, (Handel); piano, Suite, op. 46, (First Time), (a) Prelude, (b) Evening, (c) Pastorale, (d) Alla Gavotta, (e) Scherzo; soprano, (a) Lascia chio Planga, (Handel), (b) Till Death, (Machserhorn), (violin obbligato), (c) Pastorale, (Nevin), (violin and violoncello obbligato); trio, (a) Romanze from Phantasiestücke, op. 88, (Schumann), (b) Drie Konzert Walzer, op. 20, (Franck), (c) Elciza from Trio op. 32, (Arnsky).

JULES FALK MAKES SAN FRANCISCO DEBUT.

Jules Falk, a young violinist, who has recently appeared in leading musical centers in the world, and whose name is familiar to the readers of prominent musical journals made his initial bow to San Francisco music lovers at Kohler & Chase Hall on Tuesday evening, April 16. He gave a second concert on Friday afternoon, April 19. Mr. Falk had arranged his program chronologically presenting compositions of composers from the Seventeenth Century up to the present day. The character of these works demanded technical facility of a high order as well as emotional interpretation and Mr. Falk demonstrated that he possessed both requisites of virtuosity to a sufficient degree to make his recitals enjoyable. While Mr. Falk undoubtedly revealed a well developed technical facility, he showed himself much stronger in the emotional interpretation of the works. That he possesses the necessary equipment to be recognized as a virtuoso of remarkable talent can not be denied. We understand that Mr. Falk expects to make a tour through the United States next season and his high standing as a thorough musician should secure for him a good hearing. Among the composers on his program were: Schubert-Wilhelms, Tor Adlin, Popper, Haller, Paganini, Martini, Dittersdorf, Beethoven, Francois-Francoeur, and Bach. Gylva Ormay was the accompanist and he revealed that thorough musicianship to which one has become used whenever listening to the piano playing of this expert musician.

The pupils of Mrs. A. H. Bridge, assisted by Mrs. John Gwynn, violin, John Gwynn, cello, and Mrs. Samuel H. Beckett, an accompanist, gave a most successful piano recital at the Colonial Ballroom of the St. Francis Hotel on Saturday afternoon, April 27. A large and fashionable audience was in attendance, and the following program was enthusiastically received: Daphnis and Chloe (Pique Dame), (Tchaikowsky), Barcarolle, (Thome), Art Parting, (Rogers), Slumber Song (with violin and cello), (Matter), Miss Gladys Edwards; Liebeshied, (Dvorak), Love I Have Won You, (Ronald), Miss Marie Goodman; Aria (Madam Butterfly), (Puccini), Chanson Provencale, (Bell Acqui), Miss Dottiebeth Latham; Boat Song, (Ware), Chanson d'Amour (with cello), (Holman), Miss Dorothy Palmer; To a Throstle, (Carmichael), Spring, (Stern), Miss Anne McKibbin; Maiden's Lament, (Reyer), Mrs. Jesse Andrews; Coquette, (Stern), Auf dem Wasser zu Shagen, (Schubert), Miss Alvina Barth; Im Herbst, (Franz), Put Lady in Dance (with cello), (Arnsky), Mrs. Kenneth MacDonald; Artie's Romance and Juliet, (Gounod), Barcarolle, (Leoncavallo), Miss Harry Hunt, Spring (with violin), (Weil), La Calandrina, (Donelli), Miss Ella R. Atkinson; Sous le Dome Epais (Lakme), (Debussy), Miss Barth and Miss Goodwin.

Miss Corinne Brooks Short, a very talented piano pupil of that able piano pedagogue, Robert Toimie, gave a piano recital at the Fairmont Hotel on Thursday afternoon, April 25, which must be pronounced as one of the most successful events of this nature given during this season. Miss Short gave many evidences of the finest musicianship, and both technically and emotionally she justified the great hopes which her teacher and her friends entertain for her musical career. The program included the following exquisite classics: Sonata op. 2, No. 3, (Beethoven), Fantasiestücke, op. 12, (Schumann), Nocturne op. 15, No. 1, Ballade, op. 23, (Chopin), Mr. Toimie has every reason to feel gratified with the success attained by his skillful pupil.

The May Bulletin of the San Francisco Musical Club includes a program of modern French composers on Thursday, May 2. Mrs. Jessie Andrews was club hostess and the members participating included: Miss Zee Blodgett, Mrs. A. E. Phelin, Miss Eveline Brooks, Mrs. Geo. C. Winchester, Miss Marion Cunningham, Mrs. Edward E. Young and Miss Cecil Rauhut. The program to be presented Thursday, May 11, will be devoted to melodramatic compositions. The club hostess will be Miss Louise Mailhard and to participating members include: Mrs. Hermoine Sproule, Mrs. Charles L. Barrett, Mrs. Lillie Birmingham, assisted by Allen Dunn and Dr. H. J. Stewart. The following officers were elected for the ensuing year: Mrs. Albert E. Phelin, President; Mrs. Ernest Johnson, first Vice President; Mrs. Flora Howell Breuer, Second Vice President; Mrs. Louise Carrigan, Recording Secretary; Mrs. S. E. Knowles, Corresponding Secretary; Mrs. Paul Partridge, Business Secretary; Miss Irene M. Ferguson, Treasurer; Mrs. Guy S. Milberry, Librarian; associate directors: Miss Louise Mailhard, Mrs. George Towle, Mrs. C. H. Woolsey. A trip to Muir Woods has been arranged as a club outing to take place on Thursday, May 23.



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By VIRGINIA GOODSELL

Los Angeles, April 28.

The Los Angeles Symphony Orchestra gave the sixth concert of the season, Friday afternoon, April 22, at the Temple Auditorium before a crowded house. The unusual rush for seats was due to the appearance of Alessandro Bonci, the great lyric tenor, who sang two numbers and encores with that exquisite art we have come to expect of Bonci. But the Orchestra! We are glad to heartily congratulate Mr. Harley Hamilton, the conductor and his musicians upon the success of this concert which closed with flying colors the fifteenth season of this orchestra's work. They gave the Brahms' "Third Symphony" in F major, op. 90, a splendid reading, each intricate movement was clearly defined the "attack" was clean and the pianissimo work was beautiful. All four movements were equally well played as was also the opening number, Meyerbeer's "Paelestrina's Hymn." The Russian number, "Glazunov's 'Carnival Overture'" was remarkably well given and called forth a big demonstration of approval from the audience. Bonci's first number, with the orchestra, was "Mappari" (Martha), Plotow, which he repeated in response to the hearty applause. The second number was "Cielo e mar" (La Gioconda) by Ponchielli and for encore, "Aria" from Rigoletto. There was no orchestration of the latter in the city so Mr. Hamilton went to work at noon the day of the concert and quickly orchestrated it, using mainly strings. It was pretty and well played without a rehearsal. As we praise or criticize these concerts, how little we think about the trials and heartaches that have attended these men in their struggles and sacrifices to organize and maintain a symphony orchestra which means so much to the growth of music in a community.

This is not an endowed orchestra, the musicians are not at liberty to rehearse every day, if the director so desires, as is the case with orchestras in the large music centers of the world, but the men support themselves by teaching and playing in theatre orchestras, hotels and cafes and are sometimes able to have only four rehearsals for a big concert. The result is remarkable when you think of it. Great praise is due Mr. Hamilton without whom we should have no orchestra. It took a great deal besides reputation, musicianship and interpretative ability to organize and hold together a number of men when there was no guarantee that they would receive anything for their services, and most of them were inexperienced in this class of work. Out of the thirty-five men that played under Mr. Hamilton in the first season of six concerts only three had ever heard a symphony played and on the first program they gave Beethoven's "First Symphony," and each musician received the large sum of fifty cents for his services which included rehearsals. At the close of the first season Manager L. E. Behymer became interested in the project and assisted the orchestra to give ten concerts the next season with forty-five men, the remuneration increased to three dollars and fifty cents. But now Mr. Behymer and Mr. Hamilton came to the end of the rope, there were no more funds, they had put and they could into it, I believe Mr. Hamilton had mortgaged his home for the cause, as the moneyed people had been unwilling to assist, and now their dreams of the symphony orchestra seemed shattered, when Mrs. E. T. Earl, now Mrs. John G. Mosier, came to the rescue and they were able to rescue and paid the deficit for five years, at the end of which time the present organization was formed and incorporated under the laws of the State.

We owe a great deal to the generosity of the Musicians Union that made it possible to carry on this work. Eleven men that played with the first little orchestra are with the present one which numbers sixty-five musicians. They are Messrs. A. Lowinsky, F. R. Wismer, C. Angello, B. Bierlich, H. Opid, J. Musso, H. T. Espinosa, Jos. Kozlowski, M. Knoll, C. L. Backus, W. Stevens, formerly with the Philharmonic Orchestra, New York. The concert master, Arnold Krauss, is a musician of much experience and has been with the orchestra for about fifteen years. He was born in Bucharest, Roumania, and graduated there from the Royal Conservatory of Music. He also became a pupil of Tomia in the Paris Conservatory. He was also a member of the Paris Grand Opera Orchestra, also the concert orchestra of Waldteufel. He came to the United States and played under Theo. Thomas, later returning to Europe he studied under the celebrated teacher, Cesar Thomson in Brussels. Again coming to America he was engaged as second concert master of the Pittsburgh Symphony Orchestra by Victor Herbert and then as concert master for the Symphony Orchestra of this City. He appears each season as soloist for one concert. Mr. Hamilton was born in New York, the son of a clergyman and received his early musical training in that city and Boston, and settled in Los Angeles because of his wife's health. He has spent much time abroad and at one time played with the first violins in the London Symphony at Queen's Hall, under the direction of Herbert Wood, the well known symphony conductor. In 1907 Mr. Hamilton was ill and the Woman's Orchestra which he conducts, gave a benefit concert and presented him with one thousand dollars for a trip to Europe to recuperate. His last trip abroad was in 1909. Mr. Hamilton will not be long the results of the labor of all these years, he is a remarkable organizer and is beloved and respected as a man and as a musician.

L. E. Behymer presented the Flonzaley Quartet as the sixth and last event of the second series of the Philharmonic Course on Friday evening, April 19, at the Auditorium "Theatre Beautiful." There could be nothing more perfect than the beautiful poetic playing of these four great musicians, Adolfo Betti, first violin, Alfred Bachman, second violin, Leo Arta, viola, Ivan Darchman, violoncello. The Flonzaley Quartet in A major op. 18, No. 5, was the gem of the evening, the wonderful legato in the "Andante Cantabile," can never be forgotten, you could close your eyes and think you were listening to a sweet toned organ, it was perfect in every movement as was each succeeding number. Dvorak's Quartet in F major, op. 96, and (a) "Madera" (b) "Asses vil et tres rythme" by Maurice Ravel and that exquisite "Canzonette," by Haydn for an encore. We shall look eagerly forward to a third engagement of the Flonzaley Quartet.

We have had Mme. Emma Calve in her spectacular offering and of course she packed the Auditorium at her recitals and a Titanic benefit. Although we can say nothing of her as a concert singer we can still admire her mentality and wonderful impersonation of Carmen. She is still a great success.

L. E. Behymer presents Alexander Heinenmann, the great German Lieder singer in two very interesting programs on Wednesday evening, May 15, and Saturday matinee, May 18, at the Auditorium.

I am told the Ellis Club gave a splendid concert Thursday evening, April 25, at the Auditorium, but as tickets did not reach me, I was unable to attend and review the program.

MRS. WILLIAM STEINBACH'S PUPILS' RECITAL.

One of the most successful recitals we have attended during this season among the events of our students was the one given by the pupils of Mrs. William Steinbach at Scottish Rite Auditorium on Monday evening, April 22. A very large audience occupied nearly every seat in the big hall and the frequent outbursts of enthusiastic applause, enthusiastic more than was the favorable impression made by the participants upon their interested listeners. Barring a few incidents resulting from nervousness the vocalists manifested throughout satisfactory knowledge of vocal art, and in several instances the performances were really far above the ordinary. In any event Mrs. Steinbach again revealed through her pupils her unquestionable efficiency as a vocal teacher. The vocal material was throughout most gratifying and the students gave evidence of paying adequate attention to the musical characteristics of a composition. The opening numbers of the program consisted of a group of three trios sung very pleasingly by Miss Anita Flahaven, Miss Dorita Lachman and Mrs. Henry Brown. Miss Genevieve Lamb sang three English songs and an aria from Mozart's Marriage of Figaro with considerable temperament and a delightful soprano voice. Miss May has a very effective stage presence and a keen sense of poetic interpretation. Miss Dorothy May, who was one of the most successful exponents of song that appeared on this occasion, has a flexible soprano voice which she uses with the discrimination. Especially skillful is her singing of softer passages, and in the more powerful moments Miss May's voice never sounds disagreeable. Her rendition of Gounod's Ave Maria was particularly praiseworthy. She sang it in a most artistic manner and with the fluency and accuracy of a talented vocalist. Nathan Landsberger's violin obligato to this number was noteworthy because of the musician's skill that the player invested it with. Miss May is not only a singer, but a pianist of great abilities, but her personality is most charming and magnetic.

Miss Josephine Ench and Miss Dorita Lachman sang a duet by Spohr delightfully. Mrs. A. Silverman sang several German and English songs with considerable intelligence, bringing out the meaning of the words in a very effective manner. Her voice has quite a warm timbre and she seems to invest her vocal declamation with a considerable degree of feeling. Mrs. Arnold Calegari was especially successful in her brilliant delineation of an aria from Mozart's Marriage of Figaro. Her voice is a ringing soprano invested with a great deal of flexibility and she possesses that enviable temperament which especially Italian singers are so capable of revealing. Mrs. Calegari also departs herself very gracefully and sings with a delightful display of vim and vivacity. Mrs. Eugene Elkus has the features of one of the most beautiful contralto voices which we have heard in a long while. She uses it with a great deal of discretion and was especially impressive when she sang that beautiful aria from Saint-Saens' Samson and Delilah. Mrs. Elkus gives evidence of having considerable experience on the concert platform and her numbers on the program were among the very best features of the evening's musical achievements. The program closed with a vocal quartet by Hawley which was pleasingly interpreted by Miss Dorothy May, Miss Mildred Hickey, Miss Dorita Lachman and Mrs. Henry Brown. Mrs. William Steinbach as usual exhibited her musicianship by playing the accompaniments skillfully. One of the most marked features of the evening's event was the bloom of youth and fragrance of budding womanhood that lent exquisite charm to the musical abilities of the participants.

The complete program was (a) Terzetto from the Magic Flute, (Mozart), (b) Slumber Song, (Ries), (c) When at Dawn, Trio, (Schumann), Miss Anita Flahaven, Miss Dorita Lachman and Mrs. Henry Brown; (a) All Soul's Day, (Lassus), (b) There Sits a Bird, (Arthur Puyot), (c) Your Smile, (Dorothy Forster), Miss Genevieve Lamb; (a) Aus meinen grossen Schmerzen, (Franz), (b) Thine, (Robini), Miss Dorothy May; Duet from Jessonda, (Spohr), Miss Josephine Ench and Miss Dorita Lachman; (a) Lockung, (Dessuert), (b) Allah Be With Us, (Woodford-Finden), (c) Straupelchen, (Hil-dach), Mrs. A. Silverman; (a) With a Water Lily, (Grieg), (b) Tender Ties, (Debussy), (c) Hark, Hark the Lark, (Schubert), Mrs. Arnold Calegari; (a) There

Is No Mount So High, (Hildach), (b) Aus Deinen Augen, (Ries), (c) Ungeduld, (Schubert), Mrs. Eugene Elkus; duets: (a) Wer Lehrt Euch Singen, (Hildach), (b) A Forest Concert, (Edwin Schultz), Miss Pearl Belthes and Miss Ilhane Belthes; Aria: Non so piu from "Le nozze di Figaro," (Mozart), Mrs. Arnold Calegari; Recitation and Aria from "Le nozze di Figaro," (Mozart), Miss Genevieve Lamb; (a) Mächenchen, (Hildach), (b) Morning Hymn, (Henschel), Mrs. A. Silverman; Ave Maria, (Gounod), Miss Dorothy May; violin obligato, Mr. Nathan Landsberger; Aria from "Samson et Dalila," (Saint Saens), Mrs. Eugene Elkus; quartet—Spring, (Hawley), Miss Dorothy May, Miss Mildred Hickey, Miss Dorita Lachman and Mrs. Henry Brown.

ALCAZAR.

By courtesy of Miss Blanche Walsh, the Alcazar management is enabled to announce that one of her most successful starring vehicles, "The Woman in the Case," will be given its first presentation in San Francisco next Monday evening, and throughout the week at the O'Farrell street theatre, with Florence Stone in the role originated by Miss Walsh and played by her for two years, one of them on Broadway. In addition to exercising her influence to obtain the play for Belasco & Mayer's use, Miss Walsh has generously attended rehearsals and supplied Stage Director Butler with many details of production which the manuscript does not furnish, so a complete performance is assured. "The Woman in the Case" was written by the late Clyde Fitch, and is a fair example of that prolific dramatist's keen knowledge of varied femininity.



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ARTISTS HEARD IN NEW AND OLD OPERAS

The production of new operas and the appearance of new artists at the Metropolitan Opera House are always events of great musical importance, and the season just closed has been particularly rich in the number of sensations it brought forth. One of these was the singing of the new Austrian contralto, Margarete Matzenauer; and among the novelties produced, Wolf-Ferrari's *Inquisitive Women* scored a big success. And it is gratifying to know that by means of the Victor every one may share in their enjoyment. Mme. Matzenauer, following the example of the other great artists, has decided to make records only for the Victor, and her first two selections are presented in the new May list of Victor Records. One is a Wagner number from *Walküre*, and the other from *L'Africain*; and they seem to

indicate that the musical critics were justified in pronouncing hers one of the greatest voices ever heard in America. The two arias from the *Inquisitive Women*—a solo and a duet—are charmingly sung by Geraldine Farrar and Herman Jadowaker, both of whom were stars in the New York productions. Miss Farrar with Pasquale Amato also sings a sprightly duet from another of Wolf-Ferrari's operas, the gay and melodious *Secret of Suzanne*.

Caruso's contribution is an unusually interesting one—the famous Rossini "Tarantella" which the tenor uses every morning as an exercise to preserve the flexibility of his voice. It is an extremely difficult number and shows what marvelous control this great artist has over his voice. Otto Goritz sings most effectively a touching aria, "Oh, Thou Innocent One" from Humperdinck's newest fairy opera, *Königskinder*. Cowen's beautiful waltz, "The Swallows", is brilliantly rendered in English by Louise Tetrazzini, and her enunciation is also remarkably good. Marcel Journet, assisted by the Metropolitan Opera Chorus, gives an impressive rendering of a famous number from Meyerbeer's opera, *Robert le Diable*. Alma Gluck and Efrem Zimbalist offer a superb record of Massenet's well-known "Elegie". Miss Gluck sings the lovely air in most exquisite style, while Zimbalist's violin obligato is played with surpassing loveliness of tone. This famous young Russian virtuoso also plays three most attractive solos—the beautiful "Humoresque" of Tor Aulin, the well-known Swedish composer and violinist, and two of Zimbalist's own compositions—and they exhibit admirably this artist's superb beauty of tone, fine phrasing and graceful delivery. That great pianist, Paderewski, plays the exquisite Schubert-Liszt number "Hark, Hark, the Lark", and the manner in which he renders it has been truly described as "a triumph of sheer tonal beauty".

Victor Herbert's Orchestra gives the fascinating "Dance of the Hours" from *La Gioconda*, charmingly played under the distinguished conductor's direction. One of the big hits of the great Weber-Field's Jubilee—the "Island of Roses and Love" which Lillian Russell sings in that production, is sung by Lucy Isabelle Marsh in her usual brilliant manner. The Victor Light Opera Company presents a medley of the most attractive gems from Offenbach's delightful and fantastic opera comique, *Tales of Hoffman*, and the Victor mixed chorus contributes a vocal medley of popular songs. Among the double faced records there are four spirited selections by Arthur Pryor's Band; a fine transcription of the favorite "Rosary" by Ferdinand Himmelreich, the well-known pianist; and a new Neapolitan Trio record of Lange's "Flower Song". Walter Van Brunt sings a laughable take-off on New York society's craze for bizarre dances; Al Jolson sings "Brass Band Ephraim Jones", one of the biggest hits of the year; Edna Brown gives a clever rendition of a melodious ducky song, "I Want a Little Lovin'"; Elsie Baker and Marguerite Dunlap each sing two attractive numbers; and a few other clever songs and sentimental ballads are rendered by talented singers. Such is the new crop of Victor Records that will bring delight to Victor owners

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MUSICAL NEWS
from ABROAD

By CHARLES MALLORY DUTTON

Berlin, April 12, 1912.

YSAÏE.—None of me I started upon the art of piano playing and pianists, let me tell you about Ysaÿe's single violin concert, which he gave at Philharmonic Hall with the assistance of the Philharmonic Orchestra. The prices were high for Berlin, and the hall was filled. The programme opened with the lovely Mozart Concerto in A major (No. 2), which came off very well. The second was the Violin Concerto in D major, and the programme proper closed with the "Spanish Symphony" by Lalo. For encores Ysaÿe showed consummate judgment by playing two more numbers with orchestral accompaniment instead of with the piano, as the whole affair was an orchestral concert. It seems as though most artists leave a wrong impression at the end of orchestral concerts by swelling up the full orchestra with others with a thin piano accompaniment, after they have been so strongly supported by the full orchestra all evening.

I don't think the audience was entirely satisfied with Ysaÿe's reading of the Mozart Concerto, perhaps it is because he is too dramatic a player for Mozart, and then—the Germans think no one can play Mozart like a German, but when it came to the students, and last but not least—lovers of music, for the great Ysaÿe is without a peer in his interpretation of this wondrously beautiful work. He threw us into frenzy as he played the Spanish Symphony, and I realized more than ever that genius is something, and that it is not to be trifled with. The combination of the two elements as revealed in the first movement of the Spanish Symphony was beyond description. When Ysaÿe is at his best, he plays like a god! But he is not always at his best, and he seems rarely at ease during his first number. He omitted the violin concerto, and played the "Zampa" (the "Zampa-zando" and I think no one regretted it, for it is rather trivial and uninteresting. Next week we are to have a wonderful concert at the Philharmonic Hall—Ysaÿe and Gerardy are to play the Brahms double Concerto for violin and cello, and Ysaÿe is to play the Beethoven concerto, and some modern works accompanied by the orchestra.

KREISLER, the poet of the violin tried his luck again this season at playing with orchestra in Berlin, although upon the whole he was more successful musically than seemed to be the case last year—still, he always appears to better advantage as a recital-giver of small things, which he plays to perfection. Not that he can't play big things, and play them might well too, but during the three times I have heard him play with orchestra last year, he was wholly unsuccessful. In the first place he seems always to be frightfully nervous, and often plays with faint intonation (who ever heard Kreisler play out of tune in a recital accompanied by a piano? Not I—and I have heard him at least fifteen times in recital) I would not dare report his playing of the Mendelssohn concerto in Berlin with orchestra last year, but he returned a few weeks later, and won us all back again in a recital. His orchestra playing last week included the Violin Concerto, the Beethoven Concerto, and the Bruch G minor concerto. The Viotti is a beautiful concerto, and would have produced a better result had the Bluthner Orchestra played in tune, especially the wind instruments. Kreisler played the Beethoven Concerto also in London with orchestra, and I must confess it is not my ideal reading of the master work, although his own playing is a revelation of genius. I had before he undertook the Bruch Concerto, but heard that he did it much better than either the Beethoven or the Viotti Concertos. Theodore Spiering conducted the orchestra. The house was completely sold out, as was the case for his second concert which took place last Friday when he was again incomparable in a recital of old Italian gems—most of which are well known to Californians. We owe much to Kreisler and in more ways than one, for he has been able to give not only time to know many of these old world masters, but we have learned to love them. His last recital was an unequalled success.

ARTHUR SCHNABEL—If you were to put to me the name of the most popular pianist in Berlin today, I should say Arthur Schnabel. He can fill a house quicker and a greater number of times than any other pianist over here, and better than that—he can hold them spell-bound through a programme of any length, and he even paralyzes them with his playing of Brahms and next to Brahms comes his playing of Beethoven, and then comes Chopin, and Schumann, and he rarely plays any other composers. A few weeks ago he played Schnabel's playing of Beethoven's fourth concerto with Nikisch conducting the Philharmonic Orchestra, and recently he played the Fifth Beethoven concerto also, with Nikisch conducting for the benefit of the Philharmonic Pension Fund. The evening was devoted entirely to Beethoven and Nikisch towered high above all heads in his magnificent reading of the Sixth Symphony. I have heard of Nikisch conducting the last movement alone, it is worth a trip to New York. You may hear him this month with the London Symphony Orchestra. I have heard this Symphony many times, and from most of the great conductors, but

never have I heard such a magnificent storm as Nikišich evolves out of the score, it is indescribably grand. And another Beethoven number in which Nikišich is the last word—is the Overture *Leonore No. 3*, which he conducts from memory. The other number on the programme was Beethoven's *flat piano concerto* (top, 10), which I have already reviewed with some enthusiasm. It was still fresh in our minds. To say that Schnabel is a greater interpreter of Beethoven than d'Albert would be ridiculous, but at present he is in much better concert form, and presented the concerto with wonderful lights and shades, and he always plays with a subtle sense of discrimination. Last night Schnabel gave his third and last performance of this concerto, and his Brahmann Sonata (top, 22) several small pieces by Brahms including two rather dull ballads (top, 10), perhaps it would sound better if I said ungraceful—but "cracked" as I am about Brahms, he does bore me at times fearfully! Particularly on the piano in some of his chamber pieces. But his orchestra he is far less dumb in musical construction and more intelligent in musical contents, and his choral works are monumental, and his hundreds of songs are full of warmth. After all, like Browning, there is so much of him that is of incalculable value, that we must learn to overlook his clumsy movements. As for fully mastering his more than thirty pieces, I have an excellent way, and that is by securing the orchestral and pocket editions. I am at work upon the first one at present, which we are to hear three times during the next ten days.

GODOWSKI AND GERARDY gave a popular sonata evening last week at the Philharmonic Hall and although I seldom enjoy chamber music in so large a hall I could not resist such great artists in a programme which included the Brahms Sonata in E minor (op. 38) and the Chopin Sonata in G major (op. 38), the Brahms and the Saint-Saëns sonata (op. 38), the Brahms and the Saint-Saëns sonatas are often played in concert, but it was the Chopin 'cello sonata that interested me—for as the opus indicates, it was written shortly before Chopin's death, and it is rich in color and mystery. I said last week that the piano was the 'cello. Chopin loved the 'cello next to the piano, and Gerardy brought out all the fine nuances of the inspired work.

LOUIS PERSINGER has placed himself in the front ranks of the younger violin virtuosos of today through his charming personality and his exquisite tone. He has played again and again in Berlin this season, and upon each appearance he has played with greater success, until even Berlin has come to expect great things of him. His playing last night of the Mozart Concerto was not only marked by intelligence and great care for detailed effects, but, his tone was always rich, warm, and beautiful in its sentiment.

In the first movement of the Beethoven "Concerto he displayed a greater breadth of musical conception and vision than he has ever reached before, and in the wonderful second movement his interpretation was full of romance and emotional coloring. There are few violin virtuosos of the present day who can surpass this young American in the interpretation of Mozart. In the Mozart concerto (E major) Mr. Persinger had much to say, and he said it in a charming and cheerful manner.

In the third movement of the same concerto, the wonderful game of the Blüthner Orchestra accompanied Mr. Persinger exceedingly well under the able direction of his former master, Jacques Thibaud.

RICHARD BÜHLIG, the young American pianist whose playing is well known in London, Berlin, and New York, chose an ultra modern programme for his second Berlin recital this season, which opened with the much discussed sonata (op. 2) by Erich Wolfgang Korngold, the boy composer, who at present is still a teenager, and believe that the sonata was written at the age of twelve. The second piece was Korngold Sonata earlier in the season. Bühlig, although a pianist of talent and temperament seems to be "daff" about modern works this season, which isn't such a bad lobby in a town like Berlin, where one may constantly hear all kinds of piano playing, and all periods of compositions, but he has shown bad taste in playing everything lately with such exuberance, and he has certainly a sense of humour. He already writes with astonishing freedom, boldness and plenty of dissonance. His sonata is one of the most daring compositions presented in Berlin this season (within the limit of legitimate musical form.) He constantly plays all over the keyboard and his thoughts are spontaneous, naive and refreshing. However, one long modern work a night is sufficient upon the piano, and it did seem to think so and added Busoni's Sonata (which is a piece by the composer last season in Berlin). As a composer—Busoni does not interest me in the least, so I shall pass on to the next number, "Drei Klavier Stücke," by Arnold Schönberg, the most ultra of the modern. Who was it who said lately in speaking of his music that Schönberg's compositions made Strauss, Debussy and even Max Reger seem like little-skirted L for one, was completely out with this one. It was a piece of the first piece, and after the third I left the hall. Such a sea of discords was never before thrust upon my ears, and at the end of the group there was far more hissing

than applause. I may add that Buhlig cleaned the ears of his hearers at the end of his distorted programme by closing with the Liszt Sonata.

ORPHEUM.

Katherine Grey, the eminent emotional actress, will appear at the Orpheum next week only. This is Miss Grey's first season in vaudeville and she is scoring heavily in the one act play, "Above the Law." Miss Grey is a San Francisco girl who has achieved fame as a dramatic star through sheer ability. She has been successfully associated with the late Richard Mansfield and other bright genius of the stage and her last appearance in the play, "The Sign of the Cross," was a most successful one. She starred at the head of her own company in the best play, Clyde Fitch ever wrote, "The Truth." Tida Overton Walker accompanied by nine lieut-nants, eight dusky chorus girls and a colored comedian, will offer a musical melange that is pretentious, melodious and altogether entertaining. Miss Walker gained an enviable reputation as a comedienne and dancer while co-star with Williams and Walker and since her advent in vaudeville she has been a success. In her new company, the present vehicle she sings with the able assistance of her chorus and she and her comedian manage to get a great deal of fun out of the skit without resorting to horse play. The setting is elaborate and the locale is Porto Rico. In her final number Miss Walker gives a perfect imitation of her late husband, the famous colored comedian, George Walker. Lester, America's Premier Ventriquist and the winner of international fame with the assistance of a colored woman, will perform in a most remarkable act of the kind ever witnessed. He throws his voice about while drinking and smoking and the closest observation fails to detect the slightest movement of his lips. The Holloways, acrobatic and trick cyclists on the tight wire are said to be the only performers who climb a "triplet" bicycle balanced on a tight wire. They perform feats on the wire that are considered daring and sensational on the ground, and relieve the thrills of their act by the intrusion of the eccentric dancer, Johnny Ford. The Harvey and De Vora Trio, Rosina Casselli and her Chibuanas dogs and Toots Paka and her Hawaiian Company.

SHORT ITEMS OF INTEREST

George Krüger's pupil Miss Audrey Beer, who lately was heard in a charming piano recital at the Palace Hotel, played again with great success last Friday, April 26, at the Starr King Hall in Oakland, offering several compositions by Debussy, Leschetitzky and Mendelssohn. Mr. Krüger has long been recognized as an able solo pianist and teacher and the recitals of his pupils are creating more and more interest. This is what the Cincinnati Enquirer has said of Mr. Krüger while he was at the head of the Cincinnati Conservatory of Music: "Mr. Krüger has proved himself a masterly teacher of the piano. He possesses some magnetic charm by which he can attract music from minds but poorly endowed with the divine fire. In a country like America, where there are people of such infinite variety, where there are so many thousands who plant a big rosebush of ambition in a small lower pot of talent, a man who can put the seeds of music in such a soil and make them grow to a tree of incalculable value and an educator of the people is a man of the highest order. Mr. Krüger is such a man, and any earnest student, whether by nature richly or meagerly endowed, will, under his training, attain creditable efficiency."

The first of a series of private musicales was given on Friday evening, April 26, by Miss Mary Alveta Morse at her studio, 1249 Jones street. A delightful program rendered successfully by her pupils was as follows: Morning and You (Alvord), Dandelion (Chadwick), The Lass Who Thinks She's a Soldier (Miss Hilda Emery), Cradle Song (Graham), Cherry Ripe (Horn), Serenade (Gounod), Miss Melvine Parsons: The Blue Bell (MacDowell), The Myrtle (MacDowell), Waltz Song (Delibes), Miss Gene Ormond: Ave Maria (Luzzi), Rose of My Heart (Loehr), A June Morning (Wilby), Miss Helen Angus: Come to the Garden Gate (Salter), The Merrie Nymphs and Fauns (Benberg), Miss Gene Ormond. Every one of these pupils showed signs of excellent training, and marked ability. This was especially gratifying as most of the participants had studied but a short time. The ease and naturateness with which the pupils sang, and the clearness of their enunciation, and the diction and tone production displayed on this occasion showed careful cultivation. After the conclusion of the regular program Miss Morse favored her guests with the following selections: Aria (S. Rocat, Ashes of Roses (Huntington-Woodman), Polly Mills (Arne). Miss Morse is a young woman who has been singing since she was a child, having but recently settled here after a successful career in New York, where she was prominent as a teacher and vocal artist.

The Musical and Dramatic Committee of the University of California announces that the Half-Hour of Music in the Greek Theatre on Sunday afternoon, April 21, at four o'clock, was given by the University Cadet Band, which, under the directorship of Capt. Leroy W. Allen, has attained greater excellence than ever before.

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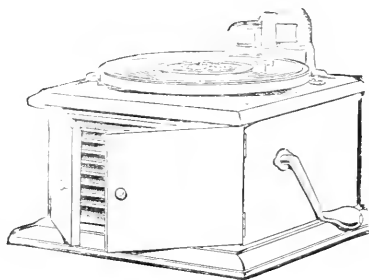
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SAN FRANCISCO, SATURDAY, MAY 11, 1912.

Price 10 Cents

VERDI'S REQUIEM TO BE GIVEN AT GREEK THEATRE TODAY

Berkeley Oratorio Society Will Give Great Choral Mass Under the Direction of the University Chorus, Paul Steindorff, This Afternoon

By ALFRED METZGER

The Berkeley Oratorio Society, under the direction of Paul Steindorff, is becoming more and more enthusiastic in its desire to give the music lovers of the Bay Cities adequate interpretations of great choral works. Its well deserved and generally recognized success resulting from the recent presentation of Verdi's Requiem inspired that organization to repeat the performance in an amphitheatre large enough to accommodate sufficient people eager to listen to this fine work. Although the Musical and Dramatic Committee's announcement did not include the editor of the Pacific Coast Musical Review among the professional critics who reviewed the performance, while the Bulletin critic quoted was not there at all, still we shall not hesitate to again take from our review of the event published in the issue of March 16, the following:

"The Berkeley Oratorio Society, under the direction of Paul Steindorff, made its initial appearance at Harmon Gymnasium, on the Campus of the University of

unusual skill Mr. Steindorff repressed tone here and strengthened it there so as to secure an even balance of tone throughout the performance. This was one of the most skillful feats of conducting we have witnessed around here in a long while. There was also noticeable the proper amount of shading and the exact strength and power whenever a climax was to be attained. We can not congratulate Mr. Steindorff or the Berkeley Oratorio Society too heartily upon this unquestionably gratifying performance."

We can not urge the music lovers of both sides of the Bay sufficiently to attend this event. It will be well worth their while to listen to this great composition presented in the manner in which this organization presents it. The reason why the music and dramatic committee of the University of California has arranged for a repetition of this excellent event in the Greek Theatre is principally owing to the fact that the first presentation was restricted to the subscribers of the Berkeley Oratorio Society only. The mass will be given by a chorus of one hundred and fifty voices, a quartet of distinguished soloists including Mrs. Orrin Kipp McMurray, soprano, Mrs. Carroll Nicholson, contralto, Carl Anderson, tenor and Chas. E. Lloyd, Jr., bass. There will also be an orchestra of sixty and an organ. The entire event will be under the able direction of the University Chorus, Paul Steindorff. That no music lover may be debarred by expense from taking advantage of this opportunity of hearing an adequate rendering of Verdi's great work, probably the most dramatic mass ever written, the price of admission has been fixed at fifty cents, with reserved seats at seventy-five cents and a dollar. Tickets are on sale at Sherman, Clay & Co.'s, San Francisco, and Oakland; and at the Students' Co-operative store, Turner and Reed's, Glessner, Morse and Geary's, the Sign of the Bear, and Sadler's, Berkeley. The auspicious event will begin sharply at 3 o'clock this (Saturday) afternoon, May 11.

THE BETHLEHEM BACH FESTIVAL.

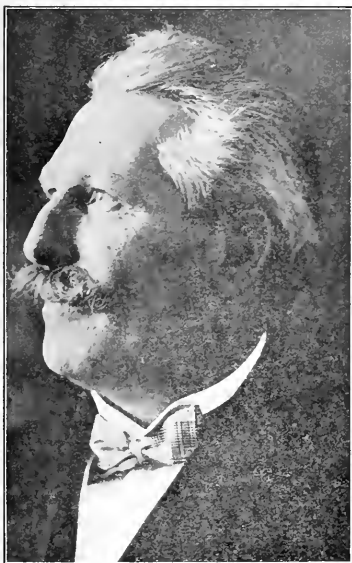
Preparations for the Bethlehem Bach Festival of 1912 are now practically completed and Dr. J. Fred Wollo, the distinguished American Bach exponent, and one of the greatest authorities on the master's works in the world, may look with pleasurable anticipation to the resumption of his musical victories. The Festival will take place in the Packer Memorial Church, Lehigh University, South Bethlehem, Pa., on Friday, May 31, and Saturday, June 1. There will be two sessions daily, namely, on Friday afternoon at four o'clock and on Friday evening at eight o'clock, when the program is to be devoted to cantatas, and the other two events will take place on Saturday afternoon at two o'clock and at five o'clock when the Mass in B minor will be presented. There will be ample time after the second session on Saturday, to take trains to all points East and West. The chorus consists of two hundred voices, well trained under the exceedingly able direction of Dr. J. Fred Wollo. Program books will be issued containing the full text of each vocal work, names of the members of the choir, etc. These books will be on sale at the A. C. Huff Music Store and at the Church. No other programs will be issued. As in former festivals, the audience is requested to rise and sing the chorales. The supported by the chorus orchestra and organ. The prices per session are \$2, \$1.50 and \$1. The sale of tickets to founders and guarantors extended from April 10 to April 22. The general sale of course tickets opened Thursday, April 25. The sale of single tickets opens Thursday, May 23. Orders should be addressed to the A. C. Huff Music Store, 57 South Main Street, Bethlehem, Pa. Tickets will be on sale at the Church after 9 o'clock a. m. on both days of the Festival. Orders for tickets should be accompanied by Postal Money Order, Express Order, New York or Philadelphia Draft, made payable to A. C. Huff. All mail orders will be honored in order of receipt. Addressed stamped envelope should accompany the order, if tickets are to be mailed to purchasers.

The Eastern press has been very generous to the exploiters of the great enterprise, and it is more than likely that the success of the Bethlehem Bach Festival will overshadow anything of this kind ever attempted in America, even by its founder. The Pacific Coast Musical Review regrets very much that it can not be represented on this occasion by the editor, but we will surely secure for our readers accounts of the events, either through one of our Eastern correspondents or

through the metropolitan newspapers. The Bethlehem Bach Festivals in America are what the Bayreuth Festivals are to Germany, and they are worthy of the greatest publicity. If any of the subscribers of the Pacific Coast Musical Review should be in the East during the time of this Festival we surely advise them to attend the Bach Festival. We know of nothing in the musical activity of this country that appeals quite so much to the highest musical refinement as an adequate interpretation of the great Bach compositions, and we know of no musician who can give them that intelligent and scholarly reading that Dr. Wollo is able to do. The Pacific Coast Musical Review is now, as it always has been, a staunch friend and enthusiastic supporter of Dr. Wollo. We do not know the word fickleness, and inasmuch as we think very deeply before making up our mind as to the value of a musician's worth, we know whereof we speak when we say that Dr. Wollo is one of the real forces in the musical life of America, and those who are not yet convinced of the truthfulness of this assertion will be forced to change their mind before many months are passed.

MISS CLARA FREULER'S CONCERT.

Miss Clara Freuler, the well known soprano soloist who returned from an extended stay in Europe a short time ago, gave a concert at the Town and Gown Club Hall in Berkeley on Thursday evening, May 2, which was attended by a very large audience among which were seen a number of prominent musical people from



PAUL STEINDORFF

The Energetic University Chorus Who Will Direct Verdi's Requiem at the Greek Theatre This Afternoon



MISS CLARA FREULER

The Skillful California Soprano Who Gave a Concert in Berkeley Last Week

both sides of the Bay. The program was very tastefully selected and Miss Freuler was heartily congratulated at the close of the event for the fine work done on this occasion and also for the marked improvement that was apparent throughout the rendition of the compositions. It was generally conceded that Miss Freuler was even in finer trim than she was on the occasion of her Palace Hotel concert in San Francisco. There was especially noticed a marked improvement in the evenness, smoothness and purity of tone quality, and it Miss Freuler continues to force ahead in the manner in which she has started, there is no doubt in anyone's mind that she will reach a prominent place among the leading artists of the Pacific Coast. A particularly fine impression was made with Miss Freuler's impressive reading of the Oberon aria "Ish represented a sort of a climax to the program. Ernest Paul Allen, violinist, rendered a series of compositions in a most satisfactory manner, and revealed by reason of his musical taste, a certain inborn musicianship. Frederick Maurer, Jr. played the accompaniments with the adherence to the delicate requisites of his exceedingly re-

(Continued on Page 3.)



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PACIFIC COAST Musical Review

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BENEFIT FOR TITANIC SURVIVORS.

Inspired by the irresistible impulse of humanitarianism, the Musicians' Mutual Protective Union gave a benefit at the Orpheum on Friday afternoon, May 3, for the surviving relatives of the musicians, who heroically went to their death on the Titanic. A number of San Francisco's foremost musicians, both soloists and orchestral artists, participated in the event and it proved to be a complete artistic success. Inasmuch as the Pacific Coast Musical Review's representative was unable to remain throughout the program we are glad to append here an article from the S. F. Chronicle of May 4:

Music-loving San Francisco packed the Orpheum Theatre yesterday morning and paid tribute—both sentimentally and in dollars and cents—to the heroic act of those musicians who stuck to their posts on the doomed Titanic and whose strains of "Nearer, My God, to Thee" were hushed only when the waters engulfed their instruments. The affair was a benefit concert given by the local Musicians' Mutual Protective Union in aid of the widows and orphans of the heroes, and from every viewpoint it was an unqualified success. Never before has such a gathering of musicians been seen on the Orpheum stage and seldom has such a varied and pretentious program been attempted in San Francisco. During the rendition of the "Inflammatus" from Rossini's "Stabat Mater" nearly 200 persons occupied the stage, half of these being members of the San Francisco Choral Society, who were assisting the soloist, Mrs. Grace Davis Northrup, in the rendition.

Every one of the seven numbers of the program was an event in itself from the overture, "Athalie," by Mendelssohn, given by a band of seventy-five pieces under the direction of Charles H. Cassasa, to the closing number, "Nearer, My God, to Thee," which was splendidly rendered by the band, an orchestra of ninety pieces, the Choral Society and the audience. Both the band and the orchestra were the first two of their kind ever heard here. The band was a combined organization of the Oakland Park band and the Golden Gate Park band, while the great orchestra was made up from men taken from every orchestra in the city. The true feeling of the musicians for the widows and orphans of the Titanic heroes is shown in the fact that twice as many musicians volunteered as places could be found for.

Notable among all the splendid numbers was Hugo Mansfeldt's piano solo, "Ungarische Fantasie," by Liszt, which was given with an orchestra accompaniment under the direction of Paul Steindorff. Mansfeldt is one of the few living pupils of Liszt and he played and conducted the "Fantasie" under the personal tutelage of the composer. His rendition was a perfect interpretation of the masterpiece. This was the first time in five years that Mansfeldt has appeared in public. Another number that was warmly appreciated consisted of two orchestral selections given under the direction of Herman Perlet. One of these was the Wagnerian "Vorspiel und Liebestod," from "Tristan and Isolde." The other was "Regrets," one of Perlet's own compositions. Other numbers on the program were a tenor solo, "Hosanna," by Gustarello Affre, and an orchestral selection of Wagner's "Siegfried's Funeral March," under the direction of Henry Hadley. The exact sum realized here for the widows and orphans of the drowned musicians was not obtainable yesterday, but those in charge estimated it would reach slightly more than \$1,000.

The committee in charge of the program and arrangements included Albert A. Greenbaum, president of the Musicians' Union, George Price, Jacob Kuntzelman and Septimus Green, and all these gentlemen are entitled to much credit for their splendid work. The Pacific Coast Musical Review would have been glad to devote preliminary notices to the event, but the plans were formulated so suddenly that the paper was already on the press before we were informed of the Union's intention.

The eight musicians who went down in the Titanic and who were playing "Nearer, My God, to Thee," when all the lifeboats were gone, were under the leadership of Bandmaster Wallace Hartley of Dewsburg, Eng. He was transferred from the Mauretania to take up his duties on the biggest steamer of the White Star line. Under his direction were John Hume, violinist; Herbert Taylor, pianist; Fred Bink, double bass; George Woodward, cellist; and Brailey, Breichoux and Krins, who played when the others were not on duty.

ZECH ORCHESTRA GIVES FINE CONCERT.

The Zech Orchestra gave the first concert of the season 1912 at Scottish Rite Auditorium on Tuesday evening, April 30. The large hall was completely crowded with one of the most enthusiastic audiences that has assembled there this season. We surely were surprised at the excellent work done by this organization which insisted exclusively of amateur musicians. Particularly

satisfactory were the vocal work and string sections both of which did some excellent work occasionally. William F. Zech is certainly a very successful orchestral leader. He has complete control of his players and inspires them with action, vigility and rhythmic spirit. We were especially delighted with the interpretation of Saint-Saens' "Dans le Macabre" and the Massenet Suite. Mr. Zech worked out the finer details in these numbers exquisitely and he and the orchestra were well suited to the enthusiastic outbursts that greeted the conclusion of every number.

Organizations like the Zech Orchestra are of immense benefit to the musical life of this community. They bring out the younger element of the community and educate them in the finer art. That Mr. Zech naturally shares in the credit due such fine work will not be disputed by any fair minded person. This paper is in complete sympathy with the Zech Orchestra and wishes it every possible success. And since we always meet with the support of the public, we believe that the Zech Orchestra may always count upon public support. This is the first time in which we attended the public concert of an amateur orchestra in San Francisco, when the latter did not seek the aid of professional musicians. The experiment proved so successful that it is worthy to be emulated by other organizations of this kind. Come to think of it, there is another instance where only amateurs appear in an orchestra when giving public concerts, and that is in the case of the Woman's Orchestra in Los Angeles under the direction of Hilkey Hamilton. That is another efficient organization. We can not see any reason why the public should not encourage our efficient amateurs as well as our efficient professionals, as long as the concerts they give are satisfactory as the one just given by the Zech Orchestra. The complete program was as follows: Overture, "Edmont," (Beethoven); Danse Macabre, (St.-Saens); violin obligato, Arnold Miller; Les Erius, suite for orchestra, (Massenet); (a) Minuet, (Bach); (b) Tea and Wild Rose, (MacDowell); String Orchestra, Bridal Song, (Goldmark); Two Irish Dances, (Arnold).

The California Trio and Mr. Mee, the efficient tenor, will give a request program on May 25. This concert is to be the last of this season, and the Trio will be assisted by Mrs. Lillie Birmingham, who will sing Fred-

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etc., Stevenson's "Salutation of the Dawn." The Trio has been requested to give the Beethoven Quartet on 1. No. 3.

The May Calendar of the Pacific Coast Musical Society includes a program which will be given on Wednesday morning, May 8, and Wednesday evening, May 9, by the Minnetta Quartet, Mrs. F. C. Birchall, Mrs. M. J. Bergman, Rich. R. M. Butt, L. T. Pearson, Miss L. S. Foster, Miss Ad. Clement. At the regular meeting on Wednesday morning, May 22, the program will be presented by Eugene Riland, piano; Victor (a) Chopin, cello and the Club Choral.

(Continued from Page 1.)

responsible task. The complete program was as follows: From Minion, (Massenet); Le marche sur les Cheneux, Gavotte, Pardons et moi, Miss Freuler; Concerto in E minor, (Mendelssohn); Mr. Allen, Allegretto, (Stravinsky); Uber Nacht, (Wolff); Ruler, Susselosen, (Bruch); Aria from Oberon, Ozzan, du Fracheur, (Von Weber); Miss Freuler, Melody, (Tchadikowsky); (a) Concerto, (Borovik); (b) Aria, (Mozzowski); Mr. Allen, Folk Song, (Bergqvist); 1st Chorus, (Frendl); Chant des Amours de Je. Je. Berceuse Legere, The Little Red Lark, (Irish); The Fox's Heaven, (English); Miss Freuler, Hayfields and Butterflies, (del Rio); Duddy's Sweetheart, (Lehmann); Blossom Time, (Perry Elliott); Miss Freuler.

ALEXANDER HEINEMANN THRILLS AN ENTHUSIASTIC AUDIENCE

Distinguished German Concert Baritone Gives a Wonderful Interpretation of a Program Containing an Array of the Finest Classics of Vocal Literature

By ALFRED METZGER

The many admirers of Alexander Heineemann had every reason to feel gratified with the success attained by that remarkable exponent of the art of declamatory song at Scottish Rite Auditorium last Sunday afternoon, May 5. We have never heard Mr. Heineemann to better advantage. He seemed to be in his best mood, and nearly all of his interpretations were of the highest class of vocal literature that no one but an artist like Heineemann can give with adequate emphasis. While it is, of course, desirable that one can understand the German language, in which Mr. Heineemann sings, his wonderful skill may be imagined when it is seen that those who did not understand him, and did not look in their programs for the words, were nevertheless moved either to tears or to laughter by reason of his real and not feigned sentiments. We must repeat what we have said so often before that, to our way of looking at things, an artist who is able to combine satisfactory voice quality with the necessary intensity of poetic emotions must be ranked as being among the world's greatest exponents of the art of singing. In this respect we noted Walter Anthony's reference in the Call to an all-time greatest singer in the world and his real position in the world of song. We are certain that Mr. Anthony took this proposition a little too seriously. This choosing of fifteen greatest singers of the world by Mme. Galski looks to us more like a good joke than anything else. The Diva is very fond of a "joke." No doubt someone asked her off-hand whom she considered to be the fifteen greatest singers in the world and she readily mentioned the first fifteen well-known singers that came to her mind. Mme. Galski is altogether too intelligent a woman to deliberately select fifteen artists as being the greatest in the world. She could not have meant certain singers, for we have heard her speak in the very highest terms of certain concert singers, and she knows that concert singing is far superior to opera singing as an art. Mr. Anthony's indignity about leaving out Alexander Heineemann's name from a lap-hazard list of grand opera singers, is not altogether justified.

However, we agree with Mr. Anthony thoroughly that Alexander Heineemann is one of the world's greatest singers. Our reason for such belief lies in the fact that he possesses in the first place, a voice of power as well as singing beauty. He uses this voice at times with exceedingly delightful tone color effects. His singing of soter passages is indeed a masterly artistic achievement. It goes to show that, notwithstanding the tremendous volume of his voice, Heineemann attains certain bel canto effects. When he is absolutely subordinated to the passionate sentiments of a song, his voice sometimes loses its smooth character, and attains a grainy roughness and penetrates that is not always pleasing to certain people, but that is exactly intended to be so, as it represents a certain passionate abandon necessary to a graphic illustration of certain powerful dramatic incidents. Here is exactly Heineemann's wonderful intellectuality. When the composer has written music worthy of emphasis, Heineemann always sings such music with excellent dramatic effect. But in the art of powerful dramatic ideas Heineemann emphasizes the poetry or dramatic incident. In other words at times Heineemann subordinates the poetry to the music, and at times he subordinates the music to the poetry; but at all times does he give sufficient attention to both poetry and music to bring them out into bold relief. This plastic expression of two kinds of art is known as the art of declamatory song, and well know of no artist of the present day who possesses the genius to propound this art to quite that extent noticeable in Mr. Heineemann's concerts. Anyone who does not possess sufficient comprehension to know that these are undisputable artistic facts is not exactly broad minded in his artistic tastes, for he misses here a most important phase of vocal art which is becoming more and more the voice of the hour. It would be difficult to select a finer program than the one presented by Alexander Heineemann last Sunday afternoon. It represents the finest type of German song literature, and it contained a sufficient number of new works, not less than four, that appeal to every kind of concert goer.

Among these four new songs we admired particularly "Der Muskan" by Hans Hermann, which is an exceedingly powerful dramatic composition, and which Mr. Heineemann interpreted with a vigor and historic ability that will be difficult, if not impossible, to equal. We hardly expect anyone else to sing this song with quite that realism that Mr. Heineemann invested it with. We feel deeply indebted to Mr. Heineemann for introducing it to us. The Chronicle critic with his usual accuracy counted Richard Strauss' "Traum durch die Dämmerung" among the "novelties" under Y notes. Here is a man who has attended concerts for a series of years and says that Strauss' "Traum durch die Dämmerung" is a novelty. If the Chronicle critic had looked closely he would have seen that the words "first time in America" printed on the program referred to numbers a, c, d and e of the third group only. Number b was not mentioned, and that was the Strauss number. Misinformation is the worst effect in criticism, and if one is not sure of a thing, one ought not to print it. There are many things which the Chronicle critic does not know, but he ought to leave them unsaid, like we do. The final group of German folk songs were also gems in the real sense of the word. Here was humor blended with pathos and Heineemann brought these songs in a striking manner. And finally he sang as encore a little Irish song in which he proved that his English was truly satisfactory. Every word was clear and precise. Another most apt feature of the program was the encore after the second group of songs, namely, Hugo Kauin's "Auf

heissenen Sohlen." The Thursday concert occurred too late for review in this issue. The program was also an ideal one on that occasion.

The accompaniments of John Mandelbrod were in every way highly satisfactorily. This efficient musician is beyond a doubt one of the foremost accompanists we have heard in San Francisco. He seems to fathom the spirit of the songs in a manner that emphasizes their emotional depth, and occasionally he secures pianistic effects that are quite orchestral in their color. There is no doubt about the fact that Mr. Heineemann has every reason to feel satisfied with his able pianist. Mr. Heineemann's farewell concert will take place tomorrow (Sunday) afternoon. The program selected for this occasion is fully up to the standard of all the Heineemann programs. Serious vocal students, and teachers who have not reached that point of their career where they refuse to acquire additional knowledge will find this final Heineemann concert a delightful event to witness. The program will be as follows: (a) Ich liehe Dich, (b) In questa tomba, (c) Der Kuss, (d) Van Beethoven, (e) Wie bist du, meine Königin, (f) Scawesterlein, (g) Vergeliches Ständchen, (h) Johannes Brahms, (i) Robert Schumann, (j) Solome, (k) Der Alte Herr, (l) Drei Wanderer, (m) Hans Hermann, (n) Greising-sang, (o) Wollin, (p) Erlkönig, (q) Franz Schubert.

J. S. WANRELL'S VOCAL RECITAL.

Prominent San Francisco Vocal Teacher Introduces Several Excellent Talented Artist Pupils Who Render Delightful Program.

A most delightful vocal recital was given by pupils of Prof. Joaquin S. Wanrell at the new headquarters of the Wanrell Italian School of Singing, 2423 Fillmore Street, on Thursday evening, May 2. A large audience crowded every available space in the big building, and the work was lavish in expressions of gratification with the fine results attained during the evening's program. J. S. Wanrell opened the program himself with a finished rendition of the well-known Paganini Prologue. It was a great pleasure to hear Mr. Wanrell's vibrant and velvety bass voice, and, although singing a baritone aria on this occasion, Mr. Wanrell was competent to bring out all the effective phrases of the work, and vibrancy always impressed us as an artist par excellence, and his rendition of this composition as well as his work in the duet from Rossini's Puritani revealed the fact that Mr. Wanrell has not gone bad during the years of his inactivity on the stage, but still is the truly fine artist who was so admired at the old Tivoli Opera House.

Miss Alice Hehl, who possesses a pleasing alto voice, sang an aria from Faust very nicely. F. M. Wollin, a basso of gruffing timbre and range, sang a song by Elliott which was heartily applauded. Miss Alice Dupas who possesses an excellent mezzo soprano voice sang a Mignon aria with much effect. F. Allemand, a baritone of impressive color and piancy, successfully interpreted an aria by Massenet. Wesley Gebhardt, who possesses a baritone voice of much beauty and vibrancy, sang "Il possente" from Faust with the finest artistic effect, and in the duo from Puritani with Mr. Wanrell, this young musician reached splendid effects both vocal and dramatic. He appears to have a fine chance for artistic success. Mrs. Fay Carranza Moleza sang a Norma aria and an Aida duet with Frank Terramorse. She possesses a beautiful soprano of a bell-like quality. Its range both as to height and depth is remarkable. She sings with true intonation and secures all the technical and emotional effects of the compositions she interprets. She has sung already professionally with enviable success.

Mrs. B. B. McGinnis sang an aria from Massenet's Le Cid with a pleasing high soprano voice and with intelligent phrasing. Miss Maria Bustamente sang a Spanish waltz song with much fire and vivacity. Her soprano voice is exceedingly luscious and warm of timbre. She possesses an abundant sense of rhythm and natural temperament. And her emotional sense in interpreting romantic phrases is singular, well developed. If you add to this a fine assurance that does not deteriorate into self-confidence, you have a young singer that ought to have a telling success in the world of music, provided she goes down to work seriously in the attainment of her ambitions.

The great, big surprise of the evening was a young tenor of wonderful possibilities. We refer to Frank Terramorse, who possesses a fine tenor robust voice of rare timbre and character. In all our experience attending pupil recitals, we have never come across a young student with quite such a fine voice as Mr. Terramorse possesses. It is evident that his teacher, who trains his voice correctly and that he gives him good advice, Mr. Terramorse is also a natural actor, for his dramatic expression is already most effective, and even stirring. He possesses temperament to burn, and he sings with the abandon of the genuine artist. He revealed fine artistic traits in both the aria from Africa and the duet from Aida which he sang with Mrs. Moleza. With the necessary opportunities presented to him we honestly believe that Mr. Terramorse will achieve fame on the operatic stage. With such excellent material as was introduced on this occasion, Mr. Wanrell ought to be well satisfied with his success as a vocal teacher in this community.

The complete program was as follows: Prologue from "Paganini," (Leonavallo), Prof. J. S. Wanrell; baritone, "Quando a te beta" from Faust, (Gounod), Miss Alice Hehl, alto; Song of "Hydras the Cretian," (Elliott), Mr. M. Wollin, basso; Connais-tu le pay" from Mignon,

(Gounod), Miss Alice Dupas, M. Sop.; Roi de Lahore" (Massenet), Mr. F. Allemand, baritone; Cavatina, ("Casta Diva" from Norma) (Bellini), Mrs. Fay Carranza Moleza; "Di" possente" from Faust, (Gounod), Mrs. Wesley Gebhardt, baritone; Aria from "Le Cid" (Gounod), Mrs. B. McGinnis, Sop.; "Chateaux Margaux" Waltz (Cahallero), Miss Maria Bustamente, Sop.; "O, Paradise" from L'Africana (Aleybeer), Mr. Frank Terramorse, tenor; duet, "Aida and Rhadames" (Verdi), Mrs. Fay Carranza Moleza and Mr. F. Terramorse; Je veux vivre dans ce pays" from Rigoletto and Juliet (Gounod), Mrs. Wesley Gebhardt, Brady, Sop.; "Hayfields and Butterflies" (Del Riego), Miss Blanche Carrau, Sop. Duet "Il rival" from Puritani (Bellini), Wesley Gebhardt and Prof. J. S. Wanrell.

EXAMINATION AT URSULINE COLLEGE.

The students of the piano, vocal and violin classes of the Ursuline College in Santa Rosa, were examined last Thursday, May 3, by Prof. and Madame Joseph Beringer and Harry Samuels. Prof. Beringer made a short address to the students, and delivered a lecture taking for his subject: "Dance Rhythms and their Origin." The lecture was of great interest to all, especially as it was interspersed with musical sketches which Prof. Beringer illustrated at the piano, showing the gradual development of the simple dance form and the evolution into complete art works. Mme. Beringer delivered a highly interesting lecture on the art of vocalism and gave much valuable advice to the pupils. The number of the piano, vocal and violin students is steadily growing and the students are most carefully trained by the Sisters of the institution. The semi-annual examinations by our San Francisco artists of the Beringer Conservatory of music revealed a greater proficiency of the students. The examiners were well satisfied with the results obtained.

Dr. H. J. Stewart recently won the first prize for a male chorus and orchestra. The prize was offered by the Pittsburgh Male Chorus and Dr. Stewart's composition contains a beautiful baritone solo. The work was presented with much success at Carnegie Hall, New York, by the Pittsburgh organization under the direction of Mr. Martin.

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SAN RAFAEL CHORAL SOCIETY'S CONCERT.

The San Rafael Choral Society gave the third concert of the season 1911-12, under the direction of Herman Perlet, at Hall Rafael in San Rafael on Friday evening, April 19. The program consisted of two parts. The first part was devoted to a miscellaneous concert program, and the second to a presentation of Rossini's Stabat Mater. The performance was a brilliant artistic success in every respect. The Choral work in both the six first detached numbers as well as in the Stabat Mater was as nearly perfect as circumstances permitted it to be. Mrs. Perlet's numbers were most charmingly done. She substituted "Si tu Savais" for "L'Ete" by Chaminade in order to secure a finer contrast to "Non destarmi." There was more interest centered in Mrs. Perlet than in the other artists partly on account of her being the wife of the director, partly because this was the first time she was heard, and also because she was remembered so well by many who knew her from the Tivoli where she held long sway as one of the most popular prima donnas of that famous institution.

Herbert von Meyerink gave a delightful reading of the Weber concerto for clarinet. As to the rendition of the Stabat Mater Carl Anderson gave a fine reading of the Cujus Animam, Harry Perry did both the Pro Peccatis and the Eia Mater with an understanding that was inspiring. Mrs. Ruth Waterman Anderson deserves much credit for her fine rendition of Fac ut Portem. Mrs. Perlet's Inflammatus was most impressive in her dignified interpretation of that trying, sustained number. The Duet Quis est Homo was hardly ever heard better done, the two voices blending beautifully. The Quartets were all that could be desired from an artistic point of view. In the finale the dash and absolute solidity of the ensemble during the rendition of the fugue was simply thrilling. The complete program which was a success from beginning to end was as follows: Soloists: Mrs. Herman Perlet, soprano; Mr. Harry Perry, bass; Mrs. Ruth Waterman Anderson, contralto; Mr. Herbert von Meyerink, clarinet; Mr. Carl Anderson, tenor; Miss Beatrice Clifford, piano. Program, part 1.—Men's Chorus, "Ave Maria," (Perlet), Ladies' Chorus, "Sing a Song of Gladness," (Perlet), Chorus, "My Love Dwelt in a Northern Land," (Elgar), Chorus, "When Weared Wretches," (Glee) (Bishop), Chorus, "At Night—A Meditation," (Saint-Saens), Chorus, "The Skylark," (Barbry), Arias, (a) L'ete, (Chaminade), (b) Non destarmi (Valse Arietta, (Romeo et Juliette), (Gonnod), Mrs. Herman Perlet, Clarinet Concerto, No. 1 op. 73, (Weber), Mr. Herbert von Meyerink, "Stabat Mater," (Rossini), Chorus and Quartet, Stabat Mater Dolorosa; Tenor Solo, Cujus Animam; Duet, Soprano and Alto, Quis est Homo; Bass Solo, Pro Peccatis; Chorus and Recitative, Eia Mater; Quartet, Sancta Mater; Cavatina, Fac ut Portem; Soprano Solo and Chorus, Inflammatus et Aeneas; Quartet, Quando Corpus; Chorus, In Sempterna Saecula. Amen.

Miss Edith A. Sellers, an advanced pupil of Huzo Mansfield, will give a piano recital at Kohler & Chase Hall next Wednesday evening, May 15. The program

will be as follows: Prelude No. 21, B flat, (Bach), Sonata, op 53, C major, (Beethoven), Paganini Etude No. 2, E flat, (Liszt); Nocturne No. 4, A major, (Field), Die Prinzessin, (Grieg), Gavotte, (Gluck-Brabus), Etude A major, op. 19, No. 2, (Feldini), Paganini Etude No. 6, A minor, (Liszt), Etude "If I Were a Bird," (Henselt), Etude, D flat, (Liszt), Rigoleto Paraphrase, (Verdi-Liszt).

* * *

Miss Gertrude Postel, contralto, and Miss Sadie Kautz, soprano, both successful pupils of Mme. M. Trombini, sang for the Outdoor Art Club in Mill Valley recently, receiving many felicitations on their artistic work.

* * *

Miss Edna Cadwalader, violinist, assisted by Miss Ada Clement, pianist, and Joseph Vrba, Jr., cellist, will give a concert at the Tuesday Club House in Sacramento this (Saturday) evening, May 11. The program will consist of Trio No. 2 in B flat (Mozart), Piano and Violin Sonata in F op. 8 (Grieg) and Trio No. 1 in D minor op. 49 (Mendelssohn). The patrons and patronesses of the event include the following well known music patrons of Sacramento: Dr. and Mrs. William H. Baldwin, Miss Isabel Bellman, Dr. and Mrs. Wallace A. Briggs, Mr. and Mrs. William H. Devlin, Miss Alma Dufour, Mr. and Mrs. Albert Elkus, Miss Zuleta Geery, Miss Jean W. Govan, Mr. and Mrs. William H. Govan, Mr. and Mrs. Robert H. Hawley, Mr. and Mrs. Gus. Lavenson, Mr. and Mrs. Douglas A. Lindley, Mr. and Mrs. Robert Lloyd, Mr. and Mrs. Valentine S. McClatchy, Mrs. Charles McCreary, Mr. Ludwig Mebus, Mr. and Mrs. John A. Moynihan, Dr. and Mrs. Eugene F. Pitts, Miss Minnie Richardson, Dr. and Mrs. Gustave C. Simmons, Hon. and Mrs. Peter Shields, Mrs. Jessie W. Taylor, Mr. Robert Tolmie.

THE "GIRL" AT THE ALCAZAR.

Florence Stone and Wilson Melrose will close their season at the Alcazar in an elaborate revival of David Belasco's imperishable play, "The Girl of the Golden West," in which both of them have successfully appeared elsewhere. Miss Stone in the title part and Mr. Melrose as the road agent. In preparing the production Stage Director Butler has received many valuable ideas from Miss Blanche Bates, who originated the role of The Girl and starred in it throughout three seasons, two of them on Broadway. By many critics "The Girl of the Golden West" has been pronounced Belasco's masterpiece. Certain it is that no work from the pen of that versatile playwright has achieved greater fame. Since its release for stock company use it has been drawing the highest royalties ever paid. Puccini gave it a musical setting and the opera has been profitably presented in New York and on tour in this country.

ORPHEUM.

Mlle. Fregoleska, the Roumanian Nightingale who came to this city as the principal prima donna of the

Paris Opera Company, will be heard at the Orpheum next week. Since her appearance here she has been singing on the Orpheum Circuit with tremendous success. She is a lyric soprano with a voice of bird-like quality and she especially excels in colorature numbers. In her program for next week she will include "The Bell Song" from "Lakme" and "The Angel's Song" from "Brago." Joseph Hart's production of "Dinkel-spiel's Christmas" will be a perfect one. George V. Hobart, its author never wrote a failure, and it is conceded to be one of his happiest efforts. An excellent company, including Bernard A. Reinold, cleverly interpreted this delightful little play. Stuart Barnes, the favorite singing comedian, will contribute a number of most amusing comic songs. He is one of the funniest of monologists, and of him it may be truly said "His face is his fortune." It is one of those big round faces that moulds to exaggerated expression and is a wonderful assistance to him in the characters he depicts. "Fear," a dramatic story of the Southwest, will be played next week only. It is credited with being the best serious tabloid drama that has been presented on the Orpheum Circuit. There is no distortion of the time element and the events have a natural sequence. Eugene Frazier, Ralph W. Bell, W. S. Griffith and Frank Lamb, are the four good actors who take part in it. While the Maxine Brothers, who come to the Orpheum next week are capable acrobats, gymnasts and balancers, their chief attraction lies in their diminutive fox terrier "Dobby," who is exceptionally clever and unusually well trained.

WILLIAM HODGE AT THE CORT.

William Hodge in "The Man From Home" has made one of the most distinct triumphs of the season at the Cort Theatre. As Daniel Verhees Pike, Mr. Hodge is an entire show in himself. Sufficient proof of this comes from the fact that at every performance the past week there have never been less than six or seven curtain calls at the end of the third act, a speech from the star, and two to three curtain calls at the end of the last act. The play itself is both gripping and funny. It is so gripping that when Hodge as "The Man From Home" goes out of sight behind the curtain in the last act, the audience insist on him coming out and bowing and bowing again his final thanks. It is so interspersed with real Yankee humor and wit that just as you get ready to lean forward and grasp the arms of your chair when a tense situation arises, that same tense situation bursts for the moment and you are it is so gripping that when Hodge as "The Man From Home" is acted by one of the best balanced companies that has come to San Francisco this season, with scarcely an exception, the organization being up to the exceptionally high standard that characterizes every production which the Liebler Company send to the Coast. The second and final week of the engagement will begin Sunday night, the last performance taking place on Sunday evening, the 19th instant. Margaret Anglin, in "Green Stockings," comes on the 20th.

SHORT ITEMS OF INTEREST.

The Palace-Farmington Hotel Orchestra, under the direction of Wm. Hofmann, augmented by members of the Musicians' Union, gave a benefit concert for the families of musicians of the Titanic on Wednesday evening, May 8. Besides the orchestral numbers there were selections by the San Francisco Choral Society under the direction of Paul Steindorf and the following distinguished soloists also took part: Mrs. Grace Davis Northrup, soprano, Mrs. M. E. Blanchard, contralto, Victor de Gomez, cello, Guala Ormay, accompanist. The program, which was enjoyed by a large audience, was as follows: Overture "La Princesse," (Saint-Saens), "All Through the Night," (Old Welsh melody, arranged by Frank Harnmosch), San Francisco Choral Society; (a) Widmung, (b) Wie einst in schonen Tagen, (c) Arlequin, (Poppert), Mr. Victor de Gomez; Scene from Werther, (Massenet), Mrs. M. E. Blanchard; Suite "L'Arlesienne," (Bizet), orchestra; (a) Wind and Lyre, (Harriet Ware), (b) Ashes of Roses, (Woodman), (c) Villanelle, (Dell'Aquila), Mrs. Grace Davis-Northrup; Suite "Casse Noisette," (Tschalkowsky), Orchestra; "Nearer, My God, to Thee," San Francisco Choral Society.

The Von Stein Academy of Music of Los Angeles gave a beautiful benefit concert for the Titanic sufferers on April 30, when the following model program was efficiently presented: Frühlingsnacht, (Schumann-Liszt), Miss Lillian Adams, (a) Etude, "If I Were a Bird," (Benselt), (b) Octave study, G flat major, (Chopin), Miss Suzette Spandler, Meditation from "Thais," (Massenet), (b) Caprice Viennois, (Fritz Kreisler), Mr. Lacey Cox, violin, Miss Clara Russakoff, accompanist; Rhapsodie No. 12, (Liszt), Miss Clara Russakoff, (b) Prologue, "Padiacchi," (Leoncavallo), (c) "The Forzotten Land," (Harriet Ware), Mr. H. D. Mustard, baritone, Heinrich von Stein at the piano, Rhapsodie No. 2, (Liszt), Mr. W. T. Spandler, (a) Melodie, (Hanna Wolff), (b) Humoreske, (Max Regier), (c) Prelude, (Debussy), Mr. T. Frederick Freeman, Sonata for piano and violin op. 13, (Grieg), Messrs. Freeman and Cox.

A delightful musicale was given at the residence studio of Mrs. Carl Walliser at Telegraph Avenue and Thirty-second street, Oakland, on Friday evening,



MRS. CARL WALLISER

The Well Known Pianist and Teacher Who Gave a Delightful Musicales in Her Oakland Studio Last Week

April 26. The program, which was most efficiently presented, was as follows. Address on the Physical Basis of Music, experimentally demonstrated by Mr. Coleman of the Oakland High School; Gondoliera Duo for two pianos (Reinecke), The Misses Streib and Ralph; song, Aternath (Thomas Vincent Cator, Jr.) Mrs. Alma Berglund-Winchester, accompanied by the composer; Two Preludes (Chopin), Mrs. Irons, songs, Aus meinen grossen Schmerzen (Franz), Sunset (John W. Metcalf), Triste rondo (Barthelemy), by Gilbert Graham; Moonlight, (Debussy), Miss Streib, songs, Vous dansez, Marquise (Lemaire), Bonjour Suzon (Victor Masset), Si j'avais vos ailes (Messager), Mrs. Alma Berglund Winchester; Polonaise in A flat (Chopin), Miss Irons. There was a large attendance and every one present was enthusiastic about the excellent showing made by the participants on the program. The piano playing by the Misses Streib, Ralph and Irons revealed facile technique and fine musical conception. The address by Mr. Coleman was exceptionally interesting and instructive. The vocal solos by Mrs. Winchester revealed the superior artistry of that exceptionally gifted singer. The songs by Mr. Cator and Mr. Metcalf elicited loud applause and

spoke well for the high character of the composers as individual musical creative forces.

Mrs. Hortense Paulsen, the distinguished English ballad singer, who gave such a successful recital in San Francisco some time ago, appeared as soloist with the Ellis Club of Los Angeles at the Temple Auditorium recently, and the fine capacity and acoustic properties of that beautiful edifice gave an excellent opportunity to display her fine voice to its best advantage. Mrs. Paulsen has had several other engagements in Southern California during April with unqualified success. After the conclusion of her California engagements Mrs. Paulsen left for Chicago and Boston, after which she will sail for England. The artist expects to be back in America next season to fill engagements for an entire tour of three months beginning in February, and she has already been booked with the Boston Symphony Twelfth vocal solo, Fra jost (from Lucia, (Donizetti), Ave Camarillo, Piano, Helen Sim; piano solo, Scherzo, (Chopin), Helen Sim; vocal solo, Printemps (Valse chantee, (Aster), Irene Smith; Piano, Ethelyn Twoby; violin solo, Allegro op. 36, (Leonard), Helen Sim, accompanist, Ethelyn Twoby.

The Class of '12 of the Notre Dame Conservatory of San Jose gave a recital on February 24, which was a complete success. The program was as follows: Piano solo, Concerto-Stuck, (C. M. von Weber), Rhea Fuller; piano solo, The Wanderer, (Schubert), Agnes McInerney; piano solo, Rhapsodie No. 13, (Liszt), Lucile Butz; piano solo, Polonaise op. 53, (Chopin), Margaret McSherry; piano solo, Rhapsodie No. 12, (Liszt), Ethelyn Twoby; vocal solo, Fra jost (from Lucia, (Donizetti), Ave Camarillo, Piano, Helen Sim; piano solo, Scherzo, (Chopin), Helen Sim; vocal solo, Printemps (Valse chantee, (Aster), Irene Smith; Piano, Ethelyn Twoby; violin solo, Allegro op. 36, (Leonard), Helen Sim, accompanist, Ethelyn Twoby.

Ever since her return from the East, Mrs. Grace Davis Northrup has been in a rush to fill the numerous engagements offered to her. Her success at the Greek Theatre during the memorable performance of Rossini's Stabat Mater, will always be looked back upon as one of the most artistic achievements of a resident artist. On Tuesday evening, April 25, Mrs. Northrup sang for the Orpheus Club of Oakland with fine success. She appeared in a recital with Warren D. Allen of Berkeley, also scoring an artistic triumph before the school children of Berkeley. As soloist at the last Loring Club concert Mrs. Davis aroused her audience to enthusiasm. And our California concert artist was a feature at the benefit concert for Titanic sufferers at the Orpheum and at the Fairmont Hotel.

The Beel Quartet scored an artistic triumph at the beautiful residence of Mrs. Phoebe Hearst in Pleasanton on Saturday, April 27. The program included the Quartet in C major op. 59 by Beethoven, the Quartet in D major by Mozart and the Arensky Variations on a theme by Tschalkowsky. This excellent organization will also play at the Greek Theatre on the Class Day of the University of California next week. On this occasion Mr. Beel and his associates will present for the first time on the Coast the famous Schubert Octet. On May 21 Mr. Beel and Guala Ormay will give a recital for the Saturday Club in Sacramento.

Mrs. Blanche Ashley and Miss Mary Pasmore scored an artistic triumph recently before the San Francisco Musical Club when they played the Sonata in B minor op. 110 by Philip Scharwenka. The audience received the work very cordially, and Mrs. Ashley is becoming more and more recognized as an exponent of ensemble music, which phase of the art has received renewed impetus through the recent concert by Zimbalist and Bauer. Philip Scharwenka and his wife play this work at their Berlin concerts, and they are probable friends of Mrs. Mary Pasmore, they will be anxious to introduce to find that this opus has made such a favorable impression in this city. Miss Adora Netherville and Miss Florence Hyde also assisted successfully in this program of the club.

The Genss Club, consisting of pupils of Herman Genss, will give a concert at Kohler & Chase Hall next Tuesday evening, May 14. The program will be as follows: (a) Sonata G minor, (b) Sonata, D major, (Scarlatini), Miss Sata Stewart; (a) L'ete, (Chaminade), (b) Villanelle, (Dell'Aquila), Mrs. Edw. Leech; Rhapsody Hongroise No. 5, (Liszt), Miss Laura Lundegaard; (a) Athalia, (Meudelssohn), (b) Einkher, (Hildach), Miss Althea and Myrtle Ward; (a) Una fortiva lagrima, (Donizetti), (b) Ich Liebe Dich, (Genss), Mr. Cator; (a) Polonaise E flat major, (Chopin), Mildred Turner; Contralto solo, (Selected), Miss Elizabeth Price; Valse Etude, (Saint-Saens), Miss Sata Stewart.

Miss Lorraine Ewing, pianist, pupil of Hugo Mansfeld, appeared at last Saturday's Hour of Music at Sherman, Clay & Co., and played the following compositions: Silver Spring, (Mason); Widmung, (Schumann-Liszt); Rondo Brillante, (Weber). Miss Ewing is a most skillful young pianist and her technical and emotional faculties have been developed to a degree where the young artist is able to give much enjoyment to all those who have an opportunity to hear her play.

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By VIRGINIA GOODSELL

Los Angeles, May 5.

One of the most artistic concerts of the season was given in Pasadena, Thursday evening, May 2, at the Y. M. C. A. Auditorium. It was the Coleman Chamber Music Concert and this event closed with marked success the eighth season. Mrs. Willis N. Tiffany, soprano; Miss Alice Coleman, pianist and the Brahms String Trio were the artists for the evening. The program opened with Beethoven's "String Trio" (op. 8), and it was at most "satisfying" beginning. Each movement was clear and interestingly given, the Adagio and Minuetto were particularly beautiful, the phrasing artistic and well finished. Mrs. Tiffany sang three lovely Schumann songs, "Du bist Wie Eine Blume," "Mondnacht," "Auffträge," Mackenzie's "Spring Song," and Grieg's "Solvaegre Lied" with piano and string accompaniment, which was very effective and the Florian's Song for an encore. She has a reputation in Southern California (and she lives up to it) for being always "dependable," her repertoire is unusually large, and while her solo work is most convincing and shows careful thought and individuality, on the other hand, when accompanying, she is able to completely subordinate her thought and composition to that of the artist she is working with, never forcing or retarding that one. She is one of the most satisfactory "all around" pianists I have ever known. I will reiterate what I said a few weeks ago, Pasadena is very fortunate in possessing her. The audience was the usual cultured, music loving people that always attend Miss Coleman's concerts.

A great deal of interest was manifested in the Piano and Organ Recital given by Reginald Deming at the Auditorium, Los Angeles. Mr. Deming is a young musician of Pasadena and his appearance in concert was the signal for a large and fashionable gathering of friends which demonstrated the high regard in which he is held. He is organist at First Church of Christ, Scientist, one of the largest church positions in that "church home" city. His organ numbers on this occasion were in the nature of a "request program," of the most popular character and did not present Mr. Deming in the light of a serious organist, which is probably an injustice to his serious musicianship. On the other hand, his piano numbers were delightfully interesting and proved Mr. Deming to be a very gifted pianist. His tone coloring is most unusual and exquisite and he possesses the gift of conveying to you the tone picture in his thought. This phase of his playing is most marked and you feel and hear the result of a master mind. His detail work in short phrases is most unexpected and beautiful. He gave a most poetic interpretation of Mozart's "Fantasia in D minor," his fingers fairly caressed the keys, and Schumann's "Aufschwung" was declamatory, while Liszt's "Cantique d'amour" displayed brilliant chord work. As an encore to this group, he played "The Swallows" by Godard, charmingly. The first number of the second group showed a determined thought which we trust will assist Mr. Deming to the "top of the ladder" in his chosen art. "Germania's" "Aulus" was played with clear, ringing tones. "The Wind" by Alkan was most effectively given, but it was impressionistic rather than clearly defined, as we expect a description of the North Wind. His work is of a most refined character. Mr. Deming has a great future before him if he continues along the same path and broadens and strengthens his tone with good hard technique. His mind and hands must keep working it out and permit Southern California to present to the world a great artist.

The pupils of Miss Hjerleld-Shelley of Stockton gave a studio musicale on Wednesday evening, April 24, which was a most successful one. A large audience attended and the pupils acquitted themselves most creditably on this occasion, proving that their teacher is well equipped to give them a thorough musical education. The complete program was as follows: Rigades Dance (two pianos) (Max Franke), Irma Bonn, Elsie Eichhoff, Lois Homan, Leonide Pardini, Twinkling Stars, (Kauherthy), Herman Albright, (a) Song, (b) Broken Chords, (c) Russian, Mrs. (Eichhoff), Rosalind Barnett; Golden Rod Waltz (four hands), (Whites), Carl Lupelt, Hermann Lelpelt; Xoula, Russian Dance, (Krogmann), Hattie Holman; Sylphiden, (Gade), Elsie Eichhoff; Scherzo, (Schubert), Irma Bonn; Valse Caprice (two pianos), (Rubinstein), Eloise Morris, Ada Stenz; Barcarolle, (Scharwenka), Esther Barnett; Spinning Song, (Mendelssohn), Herman Albright; (a) Song, (b) Broken Chords, Miss Hjerleld-Shelley, Miss Eda Simon; Norwegian Bridal Procession, (Grieg), Eloise Morris; Air de Ballet in G major, (Chaminade), Christina Keeley; The Awakening of the Lion (two pianos), (De Koninck), Freda Dustin, Hazel Belknap, Mary Abbott, Kathleen Musto.



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PACIFIC COAST Musical Review

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PUBLISHED EVERY WEEK

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SAN FRANCISCO, SATURDAY, MAY 18, 1912.

Price 10 Cent

BERKELEY ORATORIO SOCIETY SCORES TRIUMPH

Energetic Organization Gives Effective Reading of Verdi's Great Mass Under the Vigorous Direction of Paul Steindorff.

By Alfred Metzger.

The Berkeley Oratorio Society, under the general direction of Paul Steindorff, the University Choragus, presented Verdi's famous Requiem Mass at the Greek Theatre in Berkeley on Sunday afternoon, May 11, with more than ordinary artistic success. This was the second time during this season that the Oratorio Society successfully appeared before the musical public of the Bay Cities and impressed it with the energy and evenness of its ensemble. Paul Steindorff finds himself at the end of the season a choral leader of remarkable influence in this section, and one who by sheer work and merit has established himself permanently in the good graces of all those who desire to see choral music perpetuated in this vicinity. This paper has already published its good opinion of the Berkeley Oratorio Society and Paul Steindorff in their decidedly meritorious interpretation of the Requiem, and to repeat what we have said would be superfluous. We can only add that the second performance was even more successful from a musical point of view than the first. The soloists were Mrs. Orrin Kip McMurray, soprano; Carl Edwin Anderson, tenor; Mrs. Carroll Nicholson, mezzo soprano, and

their most pronounced value. Mrs. Carroll Nicholson was as dependable as ever. Her warm, resonant contralto voice appeared to excellent advantage in a number of solos and ensemble numbers, and the intense fervor with which Mrs. Nicholson invested the interpretations had a most effective impression upon her rapt auditors. Charles E. Lloyd, who sang the bass part, never appeared to better advantage than on this occasion. His voice rang out full, vibrant and true and his whole soul seemed to be in his work. He surely showed himself as one of our foremost male singers and it would be a pity if he did not receive more chances to sing in public and thus emphasize the merit of our resident artists. We can not give Paul Steindorff too much credit in his splendid fight for the recognition of our resident artists. His enterprises ought to be supported with every possible energy, and this paper will not rest until Mr. Steindorff's initiative is imitated by other forces in our musical life, until our artists have ample opportunities to receive lucrative engagements during the course of a season that will make it an object for them to study repertoires and spread the gospel of good music on the Pacific Coast.

The success of the Berkeley Oratorio Society, enjoyed during these two monster performances of the Stabat Mater and the Requiem at the Greek Theatre, ought to settle the question of a May Music Festival for next year. This will practically be the first genuine California Music Festival of any great pretensions that has ever been given. It ought to attract the attention of all the musical clubs and societies of the Pacific Coast, and preparations should be made now to discover whether some of these societies will be able to visit San Francisco and display their efficiency at the Greek Theatre in the presence of monster audiences. We do not know of a better opportunity to spread the importance of the recognition of the Pacific Coast artists than annual California Music Festivals to be given under the auspices of the Berkeley Oratorio Society and under the patronage of the Musical and Dramatic Committee of the University of California. But in order that these events will become of Coastwide importance, the publicity campaign must begin at least six months before they take place, and in order to give them the necessary international prestige artists of international reputation should be among the soloists. Of course the prevailing number of the soloists should consist of resident artists. We believe that the Pacific Coast Musical Review in making propaganda for these California Music Festivals, is acting in the best interests of our resident artists and in fact of music in general, and we should not be surprised that, with the Berkeley Oratorio Society as a nucleus, a Pacific Coast Music Festival Society could be organized that would cover the entire Pacific Coast and would aid in securing the necessary financial backing to inaugurate musical festivals in California, Oregon and Washington. However, we can only accomplish one thing at a time. So let us boost for the first California Music Festival at the Greek Theatre in May, 1913, under the auspices of the Berkeley Oratorio Society, under the patronage of the University of California and under the direction of Paul Steindorff, the University Choragus.

HEINEMANN CLOSES MUSICAL SEASON.

The Great German Lieder Singer Enthusies the Largest Audience Present During His Engagement With a Remarkable Program.

The third and final concert by the great German Lieder singer, Alexander Heinemann, took place at Scottish Rite Auditorium on Sunday afternoon, May 12. The audience that assembled was larger than any that heard the great artist during his present visit to this city, and the fact that Heinemann's financial success surpassed considerably the one of last year, showed beyond a doubt that the artist has made many new admirers and that his art is eventually winning out. There is no doubt in our mind that such singing as we hear from Heinemann is bound to enthrall the genuine music lover, and it is a source of entire gratification to us that he has established himself so thoroughly in the good graces of our concert goers. We can hardly add anything at this time to what we have already said of Heinemann. Suffice it to say that he was at his very best, that he put his whole soul into his work, and that his program contained master pieces of particular force and energy which he interpreted with singular dramatic fervor and intensity of emotion. We do not know of anyone on the concert stage today that could give us quite such a musical treat in that particular line of musical literature as Mr. Heinemann. He is an intellectual musical giant and it is worth a great deal to listen to him and learn from his intellectual interpretations. John Mandelbrod again displayed the finesse of his accompaniments and delighted all those musicians who possess sufficient experience to value the artistic character of genuine musical accompaniments. It is very rarely indeed that we have an opportunity to enjoy two such excellent artists as Alexander Heinemann and John Mandelbrod. Those who failed

to attend the concerts will surely regret having missed an opportunity to hear concerts of the highest artistic type.

In this connection it may interest our readers to hear that Mr. Heinemann succumbed to the requests of an army of friends and admirers to remain in California during the summer. After much urging Mr. Heinemann finally consented to spend three months in San Francisco from June 1 to September 1. So that he will be in this city during June, July and August. It was but natural that the students who were able to take advantage of his visit last year and induced him to give them lessons also insisted that he again devote some time to teaching. Although Mr. Heinemann was somewhat tired out from his extensive concert tour he easily consented to the many demands and again he will accept a class of pupils during his three months' stay. Inasmuch as this will be the last opportunity to secure lessons from an artist of Mr. Heinemann's standing in the musical world for a number of years without going abroad, there should be an exceptionally large number of singing pupils taking advantage of this summer course in the art of declamatory singing. If the teachers and pupils in this city knew what a great opportunity it was to take a course of coaching under Mr. Heinemann, and also to have him pass judgment on one's work, not one would be willing to miss such a fine chance to gain experience from a

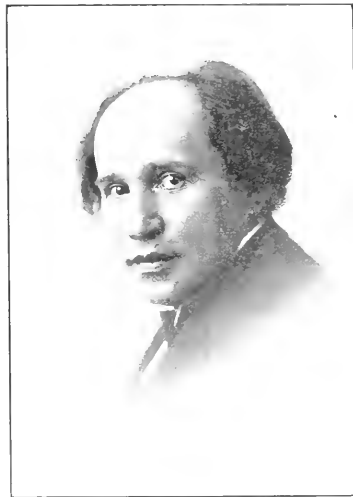


Mlle. FREGOLESKA

The Roumanian Nightingale Who Is Scoring a Brilliant Triumph at the Orpheum

Charles E. Lloyd, Jr., bass. Besides the soloists there were members of the society who interpreted the smaller solos. Among these were: Miss Berta Arenis, Miss Gladys Wickson, Mrs. Walter C. Doughty, Miss Alice McComb, Miss Florence McDonough, Derrick N. Lechner, Robert McClure and Lowell Moore Redfield. Mrs. Lowell Moore Redfield, presided at the organ, and an orchestra of sixty, with Giulio Minetti and Emilio Meriz as concert masters, gave an excellent account of itself under the direction of Paul Steindorff. Again the soloists demonstrated that San Francisco and vicinity may well be proud of its resident artists, and that something should and must be done to secure for these artists inducements to reveal their talents.

Particularly efficient was the work of Mrs. McMurray. The possessor of a flexible and delightfully pleasing soprano voice which is being adapted to the musical phrases with fine grace and musicianly intelligence this exceedingly competent soloist made a deep impression upon her hearers. She sang the various solos and ensemble numbers entrusted to her care with an enthusiasm and an understanding that elicited for her the well merited and unstinted applause of her delighted listeners. Carl Anderson also revealed himself at his very best. His clear tenor voice is particularly suited to the adequate exploitation of oratorio works and having had considerable experience Mr. Anderson never fails to emphasize the inspiring character of these compositions. The Greek Theatre gives him an excellent opportunity to reveal his superior artistic faculties at



ALEXANDER HEINEMANN

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recognized authority. Our teachers should not feel envious of Mr. Heinemann's presence in this city. In the future he is not regularly active in this community, and secondly after this summer he is not likely to visit the coast for two or three years. A great deal of money is wasted by pupils who want to go to Europe to study with just such artists as Heinemann, and they not only spend all the money they can scrape together in this way, but they remain away from home for several years. Mr. Heinemann's stay in this city should save many a pupil considerable expense, and gain for many a teacher an experience which he can only secure through association with great men and women in music. It is to be hoped that Mr. Heinemann's sojourn in this city will be well taken advantage of.

Miss Alberta Livernash, the skillful young pianist, gave a very successful recital under the auspices of the Etude Section of the Saturday Afternoon Club in Santa Rosa on Tuesday evening, May 7. The program was as follows: Sonata, op. 31, No. 2, (Beethoven); Caprice, op. 16, No. 2, (Mendelssohn); Pastorale, E minor, Sonata, A major, (Schubert); Ballet, (Debussy); Arabesque No. 2, (Debussy); The Little Shepherd, Golliwagg's Cake Walk, (from Children's Corner), (Debussy); Warum? (Schumann); Fantasia, op. 119, (Brahms); Nocturne, op. 15, No. 2, Etude, op. 25, No. 9, (Chopin); Hark, Hark! the Lark, (Schubert-Liszt); Hungarian Rhapsody, No. 2, (Liszt).



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PACIFIC COAST Musical Review

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BEEL QUARTET AT UNIVERSITY.

By the generosity of Regent Phoebe A. Hearst, the Beel Quartet, consisting of Messrs. Sigmund Beel, first violin, Emilie Merz, second violin, Nathan Firestone, viola, and Wendell L. Hollander, cello, assisted by H. B. Randall, horn, and L. J. Previtera, double bass, performed Beethoven's Septet op. 20, and Schubert's op. 166, in the Greek Theatre on the afternoon of Class Day, Monday, May 13, at three o'clock. The readers of the Pacific Coast Musical Review are well aware of our attitude toward this excellent quartet, and it is not necessary to go into details at this time to show how well this ideal chamber music organization came up to its fine reputation. However, the performance of Schubert's Octet is such an important event in the musical history of the Coast, that it deserves here to be especially reported and emphasized. Mr. Beel is entitled to much credit, and the musical cult ought to be very grateful to him, for his energy and enterprise in introducing that magnificent masterpiece of classical literature for the first time in the western part of America. That the monster audience of several thousand people appreciated the beauty of these classics was evidenced by the fact that all remained until the close of the program and rewarded the efficient musicians with liberal applause and what is more with their undivided attention. It is not easy to retain the interest of a monster audience at the Greek Theatre and the fact that Mr. Beel and his associates succeeded in making such an impression as to keep the people to the end of the program is sufficient evidence for the firm grip they have upon the affections of the people of California.

BETHLEHEM BACH FESTIVAL.

Soloists for the Bach Festival to be held in Packer Memorial Church, Lehigh University, on May 31 and June 1, were announced this week by Dr. J. Fred Wolfe, conductor of the Bach Choir. They are: Soprano, Mrs. Hissem de Moss; contralto, Mrs. Gertrude May Stein-Bailey; tenor, Nicholas Douthy, and bass, Frank Croton. The orchestral parts will be played by members of the Philadelphia Orchestra. Mrs. Bailey and Mr. Douthy have sung at all six of the previous festivals in Bethlehem. Mrs. de Moss appeared at the last four. Mr. Croton is a bass who was soloist on recent tours of the Pittsburgh Festival Orchestra and the Victor Herbert Orchestra. During the past winter the Bach Choir of 200 voices has been working hard under the direction of Dr. Wolfe, and the present month rehearsals on the difficult choruses of the Mass in E minor are required. Indeed, the Choir is determined to make its resumption of festival work a performance equal to the standards of its earlier renditions.

PUTNAM GRISWOLD'S VISIT.

Putnam Griswold, the famous basso of the Berlin Royal Opera, who just duplicated his German triumphs at the Metropolitan Opera House, New York, was visiting Mr. and Mrs. Nicholson, in Oakland. He only received a short time, but for Europe yesterday. The orchestral parts will be played by members of the Philadelphia Orchestra. Mrs. Bailey and Mr. Douthy have sung at all six of the previous festivals in Bethlehem. Mrs. de Moss appeared at the last four. Mr. Croton is a bass who was soloist on recent tours of the Pittsburgh Festival Orchestra and the Victor Herbert Orchestra. During the past winter the Bach Choir of 200 voices has been working hard under the direction of Dr. Wolfe, and the present month rehearsals on the difficult choruses of the Mass in E minor are required. Indeed, the Choir is determined to make its resumption of festival work a performance equal to the standards of its earlier renditions.

Mr. Griswold was the first artist to sing the role of Gurnemanz in Parsifal in the English language with the H. V. Savage English Grand Opera Company. Last November Mr. Griswold made his debut at the Metropolitan Opera House in New York, as Hagan and he scored a tremendous success. His triumph continued during the entire season culminating in his appearance with the New York Symphony Orchestra with which organization he sang the Hans Sachs Monologues, under the direction of Walter Damrosch. Mr. Griswold has a two years' contract with the Metropolitan Opera Company in New York, and it is likely that he may go on a con-

cert tour next season. Mr. Griswold's visit was too short to enable him to appear in concert here, and aside from a private appearance at the residence of Mrs. Phoebe Hearst. It is to be hoped that his concert tour next season will include California.

SAMUEL D. MAYER'S FORTIETH ANNIVERSARY.

Samuel D. Mayer, the well known organist of the First Congregational Church, whose services have been so satisfactory and so useful during this long period, was honored by his congregation and Pastor on Sunday, May 5, the occasion of his 40th anniversary of organist of that prominent Church. The Pacific Coast Musical Review joins Mr. Mayer's host of friends in congratulating him on this auspicious occasion. We take pleasure in quoting the following interesting item from the San Francisco Chronicle of May 6:

A reception tendered last evening to Samuel D. Mayer, organist of the First Congregational Church, brought out a large representation of the Church membership and also many personal friends of the musician. The occasion was in recognition of forty years' service by Mayer in that Church, which he has served faithfully and unremittently in his capacity as organist and choir master. Many of the city's leading musicians were present to offer their felicitations to Mayer among whom was Dr. H. J. Stewart who was a speaker of the evening, bestowing his congratulations upon his fellow musician and recalling pleasurable reminiscences. The affair held in the parlors of the Church at Post and Mason streets, was presided over by Dr. Charles Aked, pastor, who was most happy in his remarks to the guest of honor and to his audience. Another speaker whose words were filled with feeling was Isaac H. Morse whose memories of Mayer's services through many church administrations were keen and humorous. He closed by presenting to Mayer a check of \$700 on behalf of the congregation. The organist expressed briefly his gratitude for the gift and the remembrance, his feeling being too deep for many



PUTNAM GRISWOLD
The Famous Operatic Basso Who Spent a Few Days
Among Friends in Oakland

words. George C. Boardman contributed remarks and other features of the evening's diversion included the waltz cycle "In May Time," (Oscar Weil), sung by Mrs. Elsie Arden Erickell, Mrs. B. M. Stich, A. L. Pearson and M. Battison, with Mrs. Lowenberg at the piano, an amusing recitation, "How Ruby Played," by the Rev. George Lawton, and songs by the exposition quartet.

MISS HELEN COLBURN HEATH GOING ABROAD.

Miss Helen Colburn Heath left last Tuesday, May 14, for Boston, where she will remain two days on a visit to relatives, after which she will leave for New York, sailing on the Olympic for London. She will remain in London for about a month during which time she will study with Henschel and others whom Miss Heath thinks can impart important knowledge to her. After the London visit our California artist will go to Holland, Switzerland, France and possibly to Bayreuth to attend the Wagner Festival plays. Before returning to America Miss Heath will visit Italy. The European trip outside of England will be undertaken more for purposes of pleasure than actual work, but the broadening influences attendant upon such a trip will form no mean educational factor in Miss Heath's travels. Miss Heath expects to be back in San Francisco on September 1st to resume her church and studio work. She will also be sufficiently well equipped to give a concert during next season. During the singer's absence Mrs. Grace Davis Norburn will occupy her position as soprano at the First Unitarian Church and of Temple Beth Israel. During her sojourn abroad Miss Heath will forward an occasional letter to the Pacific Coast Musical Review regarding matters of interest that present themselves to her observation. Previous to her departure Miss Heath was very busy. Besides her regular church work and her vocal classes Miss Heath sang for the Century Club

during a program devoted to California poets, during the Rose Carnival in Santa Rosa Miss Heath sang for the Coronation ceremonies. Sunday evening, May 5 she sang for some of the guests at Cloyne Court, Berkeley, and on Tuesday evening, May 7, she sang at the Girl's High School. These are only a few engagements filled by Miss Heath during the present season, and surely upon her return she will again enter the work with renewed energy. Miss Heath is one of our most successful concert artists and teachers, and her efficiency is responsible for the great demand for her services.

MISS HAZEL HESS GIVES FINE RECITAL.

Miss Hazel Hess, the exceptionally talented young pianist and pupil of Hugo Mansfeld, gave a recital at her teacher's studio, 238 Cole Street, last Saturday afternoon, May 11. A large audience attended to listen to an exceedingly well selected program rendered in a most efficient manner. When we wrote before about Miss Hess and expressed our astonishment regarding her exceptionally well developed technique and musical equipment, we only had an opportunity to hear her in one composition, namely, the Liszt Hungarian Fantasia which she played at that time with Hugo Mansfeld at the second piano. This time we had an opportunity to hear her in an entire program of representative works from the well known piano classics, and containing one or two of the better works of modern composers. We were thus enabled to test her technique and her versatility, and her natural musical instinct that enables her to grasp intelligent musical ideas into the tone poems of great masters. It is so rarely that a young pianist reveals a few ideas worth listening to that we place Miss Hess's musical taste first, before we refer to her technical advantages.

We have already spoken of Miss Hess's technical facility, and there remains not much to be added at this time. The most difficult runs, trills, chromatic scales, triplets, etc., are overcome by her with delightful ease. Her touch is velvety like in its softness, and yet she attains an occasional climax of singular force and power. Miss Hess's musical sentiment was strongest in evidence in the Tchaikowsky impromptu in E flat and her technical skill was exhibited to an astonishing degree in the Twelfth Rhapsody. The Chopin Etude also was a most noteworthy exhibition of pianistic skill. The young pianist as well as her instructor are entitled to the heartiest commendation for the excellent showing made on this occasion. The entire program was as follows: Original Theme and Variations, op. 7, (Dangosch), Andante con Variazioni, (Schubert), Impromptu, E flat minor, (Tchaikowsky), Intermezzo en Octaves (Leschetizky), Romance, F minor, op. 51, (Tchaikowsky), Schumann's op. 1, No. 7, (Medner), Etude, op. 25, No. 1, (Chopin), Erlkönig, (Schubert-Liszt), Ballade, B minor, (Liszt), Mazurka, G minor, op. 24, (Saint-Saens), Rhapsody No. 12, (Liszt).

FREGOLESKA AT THE ORPHEUM.

Mlle. Fregoleska, the vivacious little operatic prima donna of the Paris Opéra Comique, who is now filling a successful engagement at the Orpheum, is rewarded twice a day with the liberal applause of the huge audiences that attend this very popular playhouse. Fregoleska reveals her many artistic advantages in an aria from Lakme and in two or three songs. She sings mostly in English and her voice has that bell-like ring which was so much admired when she became such a favorite. Her operatic work is excellent and it is backed by a most attractive personality. She sings with much emotional sentiment and becomes a favorite by the force of sheer merit. A very interesting bit of musical achievement is Mlle. Fregoleska's singing of the Angel's Serenade during which she herself plays a violin obligato in a beautiful tone and with fine phrasing. The balance of the bill is very attractive this week.

The Orpheum bill for next week will contain among its novelties two headliners, Theodore Roberts and Ray Cox. Mr. Roberts, whose genius as a character actor is fully recognized in this city is taking a brief spell in vaudeville and will be seen in the name part in a western idyl entitled, "The Sheriff of Shasta," which is proving one of the best vehicles he has ever had for the demonstration of his great talent. Jack Prescott, Averell Harris, Arthur Maitland and Florence Smythe are associated with him in the cast, so that he is sure of excellent support. Miss Cox will produce her quaint offering styled "Character and Song." Since Miss Cox has been one of the most successful headlining artists in American vaudeville. Her songs most of which are written by herself are clever and characteristic and delivered in an artistic manner. She concludes her performances with a recitation entitled, "The American Girl's Comment on a Baseball Game," which is a most original and amusing feature.

The Six Kirksmith Sisters, who will make their first appearance in this city, are renowned as instrumentalists and vocalists. Their program consists of the "Mazurka" from "Il Trovatore," a quartette rendition of the beautiful lullaby "Slumber Boat," violin solo, "The Hungarian Dance" by Haesche, a soprano solo, a dainty love song, and a grand ensemble number led by Miss Agnes Kirksmith from the orchestra. An exciting basketball match on bicycles will be played by the Paulhan Team. The four contestants, two a side, arrive with all their skill and energy for supremacy. In this game the rules are difficult the rules prevent the ball being touched by the hand. Each player carries a short baton and must place the ball by its use. Next week will be the last of Dinkel's Christmas. Stuart Barnes and Maxine Brothers and their wonderful fox terrier, Bobby. It will also be the farewell one of the Roumanian Nightingale, Mlle. Fregoleska, who is repeating in vaudeville the program for next week will be entirely new and will include "Caro Nome" from "Rigoletto," and an Aria from Madame Butterfly.

CLOSING CONCERT AT MILLS COLLEGE.

The Pacific Coast Musical Review is especially interested in the work done by our prominent educational institutions, and for this reason the editor personally attends the commencement exercises of quite a number of the better known conservatories and colleges. While we had often heard of the fine work accomplished at Mills College, we never had an opportunity to attend the annual events at that institution, partly because of the great distance between Mills College and this city, and partly because these annual events fell into a time of the year when we were especially busy. However, we thought in justice to the institution and to its able Dean, Edward F. Schneider, we ought to make an effort this year to witness this closing concert with the result that we listened to one of the few local pupils' recitals which we have heard in our experience as chronicler of musical events. The closing concert of the Spring term given at Lasser Hall, Miss O'Leary, last Monday evening, May 13, was in every way a thorough exposition of what a pupils' recital ought to be.

The choral class, under the direction of Alexander Stewart, sang two compositions for women's voices very pleasingly and Miss Ardel Folger contributed the solo in a very attractive manner. Frederick Biggerstaff had two pupils on the program, namely, Miss Mabel Wren and Miss Peris Horton, both of these young ladies demonstrated that they had received an adequate pianistic education. They played easily and calmly, meeting both technical and emotional requirements and showing that they have been educated to take their music seriously, and not merely as a social accomplishment. Alexander Stewart had the pleasure to have one of his violin pupils, Miss Carrie Bright, play the Grieg Sonata, op. 13, No. 2, in an unusually artistic manner. Miss Bright is an exceptionally apt student and her fine interpretations are known very well in this vicinity, as she appeared during several prominent events throughout the year. The piano part of this Sonata was played by Miss Maude Ross of whom we shall speak at length presently.

Mrs. M. E. Blanchard, who is in charge of the vocal class, presented four exceptionally skillful students. Indeed we do not hesitate to assert that we have rarely heard vocal pupils who gave quite such fine evidence of thorough instruction as these four young ladies. Miss Lillian Cooke, Miss Maude Redmon, Miss Elizabeth Wilcox and Miss Alice Coleman acquitted themselves indeed very creditably of their tasks, revealing hardly any noticeable evidences of nervousness and proving their correct tone production, diction, breath control and all the various requisites for proper vocal display. While we do not like to discriminate, as a rule, between performers at students' recitals, there are occasions when we must make an exception, and this is one of them. We can not help but express our astonishment at the unusually fine work done by Miss Elizabeth Wilcox. The possessor of a plaint coloratura voice, the range of which both as to its height and depth has been splendidly looked after, and a young singer possessing that fine sense of rhythm that denotes artistic temperament Miss Wilcox gives every evidence of a fine musical future. Her coloratura work was exceptionally smooth and clean. Runs and trills showed splendid training. Surely both pupil and teacher deserve to be heartily congratulated on this occasion. Miss Alice Coleman possesses a mezzo soprano of fine timbre and resonance and the manner in which she sang the Massenet and Charpentier arias gave evidence of emotional faculties of more than ordinary dimensions. The young lady is a veritable little artist.

Edward F. Schneider, the Dean of Mills College, had the satisfaction to see three of his pupils make a distinct impression and to see them developing even astounding talent. These three young pianists are: Miss Frieda Baruh, Miss Jean Brown and Miss Maude Ross. All three debutantes exhibited thorough training and revealed the fact that a real master had been entrusted with the care of their musical education. This is really the first time that we have been able to admit to our readers that a piano pedagogue, our former acquaintance with him has rested merely upon his fine reputation as a composer. Well, we have not been disappointed. His pupils are as thoroughly trained as it is possible to do, and a European trip could never give them greater advantages. It is gratifying to say this once in a while. While all these students made an excellent showing as to musical and technical equipment, Miss Ross must be mentioned especially, as she possesses talent far beyond the ordinary. Her poise at the piano is impressive. Her assurance denotes confidence without deteriorating into concentration of self. Her technique is easy and clean. Her phrasing is surprisingly intelligent. Her ensemble work in the Grieg sonata was simply delightful, and we could not have imagined it done more effectively. In short, Miss Ross is not only a born pianist, she is also a fine musician, and the teacher who could bring out these artistic faculties in such a pronounced degree is entitled to the highest respect.

One of the surprises of the occasion was Mrs. M. E. Blanchard's exquisite accompaniments. We have heard a few vocal teachers who gave evidence of musicianship by accompanying their students in a very satisfactory manner, but we have never heard of a piano accompanist with that delicacy and that finesse that characterized Mrs. Blanchard's accompaniments. Indeed we know very few professional accompanists that can surpass Mrs. Blanchard in this respect. In conclusion we want to repeat that the musical department of Mills College is in as competent hands as it is possible to be in. We thoroughly enjoyed the concert from beginning to end. The program followed: (a) Wake of Lords and Ladies Gay, (H. Alexander Mathews), (b) The Dark, (David Stanley Smith), Choral Class, (solo by Miss Ardel Folger), (c) Nocturne, op. 29, No. 1, (G. Schubert), (d) Valse Caprice, (Baker-Gronlund), (Miss Mabel Wren), (e) Once at the Angelus, (Footner), (f) Away on the hill there runs a stream, (Ronald), Miss Lillian Cooke, (g) Prelude, (La fille aux cheveux bleus), (H. G. Schubert), (h) Gavotte, op. 11, (G. Schubert), Miss Frieda Baruh, (i) Vissi d'Arte (Tosca), (Puccini), (j) Gavotte (Manoni), (Massenet),

Miss Maude Redmon, (a) Improvise, op. 29, A flat, (Chopin), (b) Air du Ballet, op. 39, (Mozzkowski), Miss Peris Horton, (a) Sonata, op. 13, No. 2, (Grieg), Miss Carrie Bright, violin, Miss Maude Ross, piano; (a) Charmant oiseau (Perle du Bresil), (David), (b) La Zingara, (Donizetti), Miss Elizabeth Wilcox; Theme and Variations, op. 16, (Paderewski), Miss Jean Brown; (a) Si les fleurs avaient des yeux, (Massenet), (b) Depuis le jour (Loulise), (Chapoutier), Miss Alice Coleman; Sonata, op. 33, (Waldstein), (Beethoven), Miss Maude Ross.

The vocal pupils of Mrs. Jessie Dean Moore gave a studio recital at their teacher's studio, 2161 Shattuck Avenue, Oakland, on Sunday afternoon, May 5. The studio was crowded with an intelligent musical audience that appreciated and applauded the excellent work of the students. Mrs. Moore, who is one of the most prominent and most successful teachers in the vicinity, has every reason to feel gratified with the success of her pupils, who demonstrated in no uncertain degree that they are being taught correctly, and that their teacher is not only successful in bringing out technical facility, but she also is training her pupils in a manner to awaken their emotional susceptibilities. The program was as follows: Duets, "All Through the Night" (Old Welsh melody), "O, wert thou in the Gild Blast" (Scottish), (Mendelssohn), Miss Evelyn Woods, Mr. W. J. Woods; "Elegie" (Massenet), Contralto, Miss May Nehring, "Little Woman (Osgood), baritone, Mr. A. H. Still, "My Hame is Where the Heather Blooms," Miss Evelyn Woods; "Swiss Echo Song," (Eckert), soprano, Miss Millicent Talbot; "You and I" (Clark), "The Chant of the Wooden Shoon," (Old English), Contralto, Miss Hope Jordan; "The Indian Bell Song," (From Lakme), (Delibes), Lyric so-



MRS. JESSIE DEANE MOORE

The Prominent Vocal Teacher Who Gave a Successful Pupil Recital Recently

piano, Miss Estelle Southworth; selections from the Oratorio of Elijah, (Mendelssohn), Resistative and Aria, "If with all your hearts," tenor, C. L. Custer; "Hear Ye, Oh, Israel," Dramatic soprano, Miss Ora Heckell; "It is Enough," baritone, Herman Hiller; Trio—"Lift Thine Eyes," Mrs. Moore, Mrs. Edith Moore Gossard, Miss Ruby Moore; Miss Ruby Moore acted successfully as accompanist.

The Neapolitan Mandolin and Guitar Club gave a concert at Century Hall under the direction of the Misses Theresa and Lilly Sherwood on Tuesday evening, April 23. The event was a brilliant success. The program was as follows: Part 1—Overture, Pique Dame, (Sappée), Neapolitan Mandoline and Guitar Club; soprano solo, Robert, toi que j'aime, (Meyerbeer), Mrs. Arthur H. Jordan; piano solo, Fantaisie Heroique, (Liszt), Sig. Sigismondo Martinez; mandolin and guitar duet, (a) Nobles seigneurs, Salut! (Meyerbeer), (b) quartet from Rigoletto, (Verdi), the Misses Theresa and Lilly Sherwood; selection, Bedouin's Love Song, (Pinsotti), Metropolitan Male Quartet. Part 2—Selections (a) Meditation, (Morrison), (b) Macabula, (Macmorrough), Neapolitan Mandolin and Guitar Club; waltz song, Parla, (Arditi), Mrs. Arthur H. Jordan, accompanied by the Neapolitan Mandolin and Guitar Club; bariton solo, (a) The Passing Cloud, (Gilbert), (b) A Rose From Heaven, (Trotter), Mr. William E. Whigham; Piece characteristic, Moon Moths, (Küssner), Neapolitan Mandolin and Guitar Club; selection, Sextette, Lucia di Lammermoor, (Donizetti), Metropolitan Male Quartet. The personnel of the Neapolitan Mandolin and Guitar Club is as follows: Mandolins—Mrs. B. Andrien, Miss Kathryn Anderson, Miss Vere de Vere Adams, Miss Kathleen E. Bellani, Miss Pauline Grace Gier, Miss Marion Bisset Mills, Miss Frances Mottke, Miss Yvonne Mills, Miss Millie Lucile Rodgers, Mrs. Charles M. Twining; Guitars—Miss Emma Margaret Boyen, Miss Alice Costello, Miss Sallie F. De Vine, Mrs. Gertrude L. Gear, Miss Edna Healy, Miss Clara Osborn, Mrs. Charles Stewart, Miss Edna Shoemaker, Director, Miss Theresa Sherwood, accompanist, Miss Lilly Sherwood, Assisted by Mrs. Arthur H. Jordan, soprano; Sig. Sigismondo Martinez, pian-

ist, Metropolitan Male Quartet: Oliver T. Smyth, first tenor; Malcolm S. Morrison, second tenor; William E. Whigham, first bass; Lewis S. Stang, second bass.



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MARGARET ANGLIN AT THE CORT.

Margaret Anglin, a warm San Francisco favorite, is to appear at the Cort Monday next, May 29, at the head of her own company, for an engagement of two weeks. She brings with her a new comedy in which she has been appearing for the past year and a half, called "Green Stockings." It was written for her by A. E. W. Mason, actor, author, playwright, and politician—a notable combination of interests. Miss Anglin's periodical visits to California are now-a-days far too infrequent for her popularity. Some two years have elapsed since she was here last. That visit is still in the minds of local playgoers, since it was made memorable by the actress' wonderful revival and presentation of "Antigone" at the Greek Theatre, under the auspices of the University of California. Miss Anglin's departure from her usual emotional role to one of pure comedy, such as she has in "Green Stockings," caused quite a flutter in the devotees of the Eastern critics, hardly one of them being willing to allow that she was fitted for the lighter phases of her art. Therefore, her complete success somewhat astonished the astute gentlemen. As a matter of fact, they finally and almost unanimously conceded the actress as great a triumph as a comedienne as she had ever gained in tragedy.

While at the Cort next Monday, Miss Anglin will assume a comedy role for the first time since she has been a star; it will be remembered that in the old days of the Columbia Theatre Stock Company, she created many comedy roles. "Green Stockings" comes here elaborately endorsed as a success. It is said to be clever and whimsical, and apparently affords opportunities not only to Miss Anglin, but also to a good company which includes H. Reeves-Smith, Maude Granger, Willfred Draycott, and Juliet Freeman. The curiously named comedy is based upon the old English custom of girls, unmarried, wearing green stockings at the weddings of their younger sisters. Celia Farraday, Miss Anglin's part, determined that she had worn enough pairs when two of her sisters had been married, and so she rebelled when the chit of the family announced her engagement, and Celia's troubles began with her innocent invention of a fraud, who had gone to Africa to fight for his country.

ALCAZAR.

Richard Bennett's limited season at the Alcazar will be opened next Monday evening with the famous detective-thief play, "Alias Jimmy Valentine," adapted by Paul Armstrong from one of the late O. Henry's most fascinating stories, "A Retrieved Reformation," in which the dramatist has elaborated a consistent plot into an exceedingly interesting series of incidents. When it was last presented in this city, "Alias Jimmy Valentine" attracted capacity-taxing audiences to each performance during its two weeks' stay in a theatre charging double the admittance prices scheduled at the Alcazar.

The pupils of Mrs. Louise Marriner Campbell gave the first of two recitals at their teacher's studio, 1820 Turk

Street, last Sunday afternoon, May 12. It was one of the very best recitals ever given by the pupils of that exceedingly competent teacher. The program was as follows: (a) Caro mio ben, (Gardini), (b) I Know a Rank Where the Wild Thyme Blows, (Parker), Miss Helen Glenn; (c) Oh, for a Breath of the Moorlands, (Whelpley), (d) To the heart, (Mira S. Jacobs), Miss Lesley Gieg; (e) Aria from Mignon, (Thomas), (f) Norwegian Song, (Aspinall), Mrs. Ella Bishop; (g) Sunrise, (McKerlin), (h) Vanka's Song, (Stuzman), Martine Miliken; (a) Spring's Awakening, (Dudley Buck), (b) Norse Maiden's Lament, (Heckscher), Geneva Ellis; (a) The Swallows (Covey), (b) Swallows (Pisanti), Miss Claribel Kirby; (a) My Mother Bids Me Bind My Hair, (Haydn), (b) Synovios Song, (Kjerulf), Miss Mary Anderson; (c) Oh, Youth, Thou Art Sweet, Thou Art Fair, (Abt), (d) My True Love Has My Heart, (Randecker), Miss Loraine Harrison; violin obligato, Miss Beth Miliken; (a) Cade la Sera, (Millotti), (b) The First Song, (Gumbert), Miss Bessie Murray; (a) Shadow Song, (from Dinorah), (Meyerbeer), (b) Eclogue, or Pastorelle, (Delibes), Miss Rose Goodman; (a) Oh Ma Lyre Imortelle, (From Sappho), (Gounod), (b) Damon, (Stange), Mrs. Mahel Price; (a) Hindoo Song, (Benberg), (b) Old Highland Melody, Miss Eva Salter; (a) Addia, Terra Natta, (L'Afracaine), (Meyerbeer), (b) Slumber Song, (Donnay), Mrs. Irma Bryant; violin obligato, Miss Beth Miliken; (a) Aria, La Forza del Destino, (Verdi), (b) Spring, (Henschel), Miss Ada McDonnell; (a) Russian Nightingale, (Alabief), (b) Fur disestl, (Seventeenth Century), (Lotti), Mrs. Catherine Neilson.

AN INTERESTING ANNOUNCEMENT.

The Pacific Coast Musical Review publishes with pleasure the following announcement by M. H. Hanson which appeared in the Musical Courier of April 10. It contained particularly worthy references to artists who are just making their names in the world. Says Mr. Hanson:

"It has become a question of finance pure and simply, when deciding whether to bring the great European artists to this country or not, when deciding whether the thousands who desire to improve the standard of their own art, to benefit by hearing the few great exponents of musical art, shall from time to time enjoy this privilege or not, and whether the great body of music lovers shall have their taste and love for music further cultivated and elevated. A great amount of commercialism has therefore entered into the artistic business, and it is this commercialism which urges me most strongly to let Art be Art, and to engage, if possible, the artists only whose names are household words, have been so for a generation or more.

"I confess I was sorely tempted to follow the example of some of my competitors, but I have withstood temptation and am again carrying out my policy of introducing to the American concert goers some brilliant artists famous in Europe, known to but few in America. That this list includes besides two of the great pianists of the piano playing world—two Americans who have firmly established themselves across the water; one as a violinist of the first rank, the other one as an oratorio and

Lieder singer of quite unusual qualification and merit, will I hope be appreciated, by a show of readiness on the part of managers and club officials to include these artists in their courses for the ensuing season.

"My record shows that my judgment is right. I have made strong friends of strangers, who yielding to my urgent request to engage my artists, to them unknown, have expressed in no uncertain language their approval of my selections. To urge consideration of these great, although practically unknown artists, is the purport of these lines. The names can be gathered from the advertisements—which enumerate besides these newcomers, names of artists, who have had ample opportunity of proving their worth. In some instances of proving their worth as concert artists, their operatic reputation being beyond dispute, and in addition to all these celebrities, the announcements mention the names of one whose return to this country, the scene of his most distinguished triumphs, the native country of his wife, will be hailed with pleasure by all."

M. H. Hanson, who introduced to America, Dr. Ludwig Wallner, the contralto, Tilly Koenen, and who persuaded that master pianist, Ferruccio Busconi to return to this country after a long absence, has just made his announcement for the next season. Two of the world's greatest pianists, Gottfried Galston and Max Pauer, are to make their American debuts under Mr. Hanson's management. Gottfried Galston's debut will be the first recital to be given in the new Aeolian Hall in early November, while Max Pauer will make his debut in January with the New York Philharmonic Orchestra. A young violinist, Louis Persinger, a Colorado boy who has been successful abroad; Leon Ruins, the American basso, who has been reigning favorite of the Dresden Royal Opera and the European concert halls; Marcuerite Lemon, an American dramatic soprano who is remembered for her work at the Metropolitan before her success at the Rome opera and last but not least the famous lieder singer and composer, Georg Henschel, who will give recitals playing his own accompaniments are some of the leading artists to be imported by the manager. Maria Rappold and Benrice de Pasquali, two of the most popular Metropolitan Opera Company sopranos, will continue their concert work under Mr. Hanson's direction.

Arrangements have just been consummated whereby the celebrated National Chorus of Toronto will be associated with the New York Symphony Orchestra, Mr. Walter Damrosch, conductor in a big three days' musical festival, January 14, 15 and 16, 1913. The first two concerts will be given in the Massey Hall, Toronto, the third concert will be given in Convention Hall, Buffalo. It has long been the wish of Dr. Ham, the energetic and capable conductor of the National Chorus to have a festival in conjunction with Mr. Damrosch and the New York Symphony Orchestra, but it has not, up to the present time, been possible to bring about the arrangements until next January. This will be the first appearance of the Chorus in Buffalo, and already great interest has been manifested in their coming.



The final concert of the consistently successful Berkeley Musical Association, presented the Floszlaye Quartet on April 25th to an audience which filled Harmon Gymnasium, including the stage! The almost flawless playing of this world-famous organization of string players to a crowd of such inspiring size, and containing many of the class which Herman Schaufauer calls "creative listeners," marked a fitting close to a triumphant season. The Floszlaye Quartet appears to have reached the summit of finish possible to four individuals playing as one individual; one tempo animates them, one technique holds them in check. They play not by inspiration, but by definite artistic purpose and plan not to be moved at all by any momentary impulse. It may be believed that singleness of aim in a group of persons has attained, in this quartet, the highest human perfection.

The arrival of Mr. and Mrs. Putnam Griswold has interested their great circle of friends here. Except, however, for the after-noon concert at Hacienda, the home of Mrs. Hearst, Mr. Griswold has not been heard in any program. They will leave for New York on May 17 and will immediately sail for Europe where the summer vacation will be spent. Mr. Griswold has signed for two years at the Metropolitan Opera House in New York. He will also sing, as for several years, at Covent Garden this season.

Under the direction of Paul Steindorf, who proved himself a master-conductor on the occasion, Verdi's Requiem was given at the Greek Theatre on Saturday afternoon, May 11. The soloists were Mrs. Orrin Kirk McMurray, Mrs. Carroll Nicholson, Carl Anderson and Charles E. Lloyd, Jr. There were also eight others who assisted—Miss Arents, Mrs. Doughy, Miss McComb, Miss McDonough, Miss Wikson, Mr. Lehmer, Mr. McComb and Mr. Lloyd. The orchestra, consisting of thirty and an orchestra of sixty, with Mr. Minetti and Mr. Meriz as concertmasters, played the effective and impressive music with which Verdi surrounded the solemn themes of a requiem mass. The most notable matter in connection with the chorus singing was the nobly planned and skillfully executed shading. Of course, in a trained chorus, the attack and the finish of phrases is expected to the exact, and the fragments of the United States and Italian national anthems, which were sung by two hundred singers. That scarcely needs to be said, nor more thrilling were the piano passages, kept a level tone for as long as Mr. Steindorf desired—and then the gradual augmentation of the tone until the climax. This happened more than once and was completely satisfying. When two hundred persons are singing, it is a feat, as everybody knows, to gain even dynamic effect from transposition of the voice, and the conductor must be a genius. Mr. Steindorf has had no ability. The soloists were able and imbued with the spirit of the composition. Mrs. McMurray again proved her musicianship which never fails. It is possible that Mrs. Nicholson has never been heard to better advantage, in all her public experience. Mr. Anderson and Mr. Lloyd received the absorbed attention during their solos. One of the most beautiful of all the various portions of the mass, was the quartet, which was sung by the four soloists. The vocal chorus included the personnel of the Berkeley Oratorio Society and was a repetition of a performance given a short time ago in Harmon Gymnasium.

Cedric and Mildred Wright, the very talented young players recently arrived from several years of close study with Sevcik in Prague and afterwards in Vienna, will give a solo recital in Alameda at the Unitarian Church on Friday evening, May 11. They will play the following program: Concert Duo, dedicated to Mr. and Mrs. Wright, (and Cohent, Sonata, (Devil's Trill), (Tartini, Mrs. Wright), Concert Fantaisie (Bruch), Mr. Wright, Concerto (First Movement) (Tschaikowsky), Mrs. Wright.

On Friday evening, May 17, Mrs. Birmingham will give a recital for the Outdoor Club in Mill Valley. On Tuesday evening, May 21, Mrs. Birmingham will be the soloist at the second of a series of organ recitals given at the First Unitarian Church on the new organ just installed there. The organist on this occasion will be Wallace Sabin. On Saturday evening, May 25, Mrs. Birmingham will be the soloist at the California Trio's final concert of this season at Miss Westgate's studio, 1117 Paru Street, Alameda. As a flourishing finish to the busy season, 1911-12, Mrs. Birmingham is preparing a pupils' recital to be given during the month of June. Surely it will be difficult to find an artist whose time is more taken up with the study of the art, the refinement of musical taste than Mrs. Birmingham. Surely it is worth while to fight for a cause that will give resident artists, like Mrs. Birmingham, opportunities to appear in public at sufficiently frequent periods and at adequate remunerations during the course of a season.

Two People Prominent in Local Musical Circles Surprise Their Friends by Their Unexpected Plunge Into Matrimony.

No doubt there were many members of San Francisco's musical cult who, like the Pacific Coast Musical Review's society editor, rubbed their eyes when they picked up the San Francisco Examiner of Saturday, May 4, and read these headlines: "Thomas Nunan Weds Well Known Pianist, Miss Eula Howard is Bride of Music Critic at Ceremony in Piedmont." While a few intimate friends of the newly wedded couple possibly "had their suspicions," nevertheless they did not expect the announcement so soon, and were, at least, warmly taken by surprise. None the less, the bride and groom, Mr. and Mrs. Nunan, had no regulations and no ceremony, and their happiness and prosperity, we could possibly do no better than quote from the Examiner's musical "school," as follows:

Miss Eula Howard, the "petite princess of the piano," one of Hugo Mansfield's most talented pupils, and Thomas Nunan, music critic of "The Examiner," were quietly wedded in Oakland last night. The ceremony followed the arrival of Miss Howard from Portland, Ore., on the Shasta Limited. The young pianist had been doing recital and concert work in the northern city for the past six months. Professor Hugo Mansfield came over from San Francisco to witness the ceremony. The wedding was performed at the home of the Rev. William Day Simonds in Piedmont. Miss Howard is recognized as one of the most promising musicians on the Pacific Coast. She is a favorite with San Francisco musical folks and has been heard in numerous recitals. She met Mr. Nunan some two years ago. Miss Howard is the daughter of Mr. and Mrs. John H. Howard of San Francisco. Thomas Nunan is well known as a musical critic and reviewer of the "Examiner" and has written many musical columns. They left Oakland last night for Los Angeles. Mrs. Nunan will continue her musical career and prefers her maiden name "Eula Howard."

The program given by Miss Clara Frenler at the Town and Gown Hall last week, was greatly enjoyed by a large audience. Miss Frenler is a soprano of unusual quality and in the varied program she showed remarkable versatility. The "Oloron" aria, one of the most difficult of soprano arias, was splendidly executed and received with great enthusiasm. In Brahms' "Ruhe Susselieben," Miss Frenler displayed a delicate touch and a beautiful beauty of this song to perfection. In her selection and rendering of English songs she delighted her listeners.

Miss Clara Freuler, soprano, was greeted last evening in Town and Gown Hall by a large and representative musical audience on the occasion of her first concert in ers. The program was enriched by several groups given by Ernest Paul Allen, the talented violinist, who has also recently completed his studies abroad, under the famous Sevcik, the teacher of Kubelik. His rendering of Mendelssohn's Concerto in E minor was splendid and showed

Alexander Heineemann, the great lieder singer, who is at the present time appearing in the United States, is perhaps the only singer now before the public who has received from the hands of the President of the United States the equivalent of a Royal decoration. Last year Mr. Heineemann sang at the White House by invitation of President Taft, the occasion being the annual reception to the Diplomatic Corps, and when the great lieder singer had concluded his songs, the President handed to him a personal decoration, appropriately inscribed and accompanied by an autographed photograph of the distinguished donor. Although Mr. Heineemann is a German, and a distinguished German—being a Court Singer—he has improved his opportunities in the United States, and now sings with a commendable accuracy, and delicious frankness. In discussing the medals which he has received from the courts of many countries, he still holds second in importance to the Red Cross decoration, that presented by President Taft.

Mr. Heinemann said, "I feel that the tribute of President Taft is one of the most valued, because I know it is not the custom in this country to follow the European custom of indicating Royal favor by personal decorations. I possess many such decorations, but I prize none of them above that of President Taft." Mr. Heinemann is authorized to use the title of "Court Singer" by reason of his distinction as the foremost German ballad singer. In discussing the various decorations bestowed upon him he recently told the story of the first such decoration:

It will be of interest to our musical colony to hear that Mr. and Mrs. Gyula Ormay are the happy parents of a bubbly little daughter. We are not yet informed as to the prima donna faculties which the young arrival is to develop, but we suppose that her vocal achievements will be critically observed by the father who knows the difference of the various keys. Anyway the Pacific Coast Musical Review congratulates Mr. and Mrs. Ormay upon their parental responsibilities and Mr. and Mrs. Ferdinand Stark upon the addition to their musical family.

Miss Claire White, soprano, a pupil of Miss Helen Colburn Heath recently sang for the Ladies of the New England Colony at their club rooms in this city with much success. Miss White was accompanied on the piano by Miss Lulu Green, a very efficient pupil of Wallace A. Sabin.

Dr. H. J. Stewart gave the first of a series of organ recitals to inaugurate the new and magnificent organ at the First Unitarian Church under the auspices of the Channing Auxiliary on Tuesday evening, May 14. The program was in D flat, (Liszt), (Transcribed for the organ by H. J. Stewart); Meditation in F flat, (F. de la Tombelle); The Song of the Morning Star, (Schubert); Marche triomphale, (Bach); Supplication (Frýsinger); Cantilene, (Grisoni); Evenson; (Johnson); March Pontificale, (F. de la Tombelle); Das Rheingold, (Wagner); (Transcribed for the organ by H. J. Stewart); Communion in F, (Grisoni); Intermezzo, (Gallotti); Finale, (LeFebvre-Wely). The second recital will be given on Tuesday evening, May 21, by Ralph E. Cahin, assisted by Mrs. C. L. Armistead on alto. The third recital will be given by William King on a Tuesday evening early in June.

"The Seven Last Words of Christ," an oratorio for solo and chorus of mixed voices especially suited to Lenten season services, by Dr. H. J. Stewart, will be sung at St. Dominic's Church, on Sunday evening, March 31st. It is a very dignified and richly harmonized work which holds strictly to the scriptural text.

Hitchhug W. Haensel of the firm of Haensel and Jones, musical managers, sailed for Europe on the S. S. Columbia, Saturday, May 11. Mr. Haensel is going abroad to arrange several important contracts with artists now in Europe.

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SAN FRANCISCO, SATURDAY, MAY 25, 1912.

Price 10 Cent

A PERSONAL LETTER TO THE EDITOR.

The Pacific Coast Musical Review's Berlin Correspondent Tells a Number of Interesting Matters Concerning Musical Conditions in the German Metropolis.

Berlin, April 28, 1912

My Dear Mr. Metzger:
Although the Berlin concert season is quite over, we are still here, and it seems almost impossible to tear ourselves away. After all, it is enjoyable to be in Berlin for other interests save music, for Spring is here, and the little trips out into the country are fascinating. Then, too, we have had a lurking desire to stay on for Emma Destinn, who is to sing three guest performances at the Kurfürsten Opera House. She had a row with the Emperor and the Royal Opera House, so she has come to the other house for spite—so they all say. At all events we are to hear her in d'Albert's "Tiefand" and Smetana's "Bartered Bride," which are great favorites here and the Metropolitan Opera House in New York never gives her a chance to sing these roles in America.

Last night we went to the very last recital of this season given by the American contralto, Edyth Walker, whose concert was postponed on account of her illness. Miss Walker is a true artist. Next week Dr. Muck of the Royal Opera House conducts the Philharmonic Or-

chestra in Beethoven's Ninth Symphony, which is absolutely the last important symphony concert. The remaining concerts are all popular programs, except three of Gustav Mahler's Eighth Symphony mentioned below.

Richard Strauss gave two performances of the Ninth Symphony lately with the Royal Orchestra, and we missed them both, because we were unable to get in. In three weeks from now Berlin is to have three performances of Gustav Mahler's Eighth Symphony, given for the first time in Berlin and at the Circus House, which is as large as the Greek Theatre at home. The symphony is written for grand orchestra, seven soloists, a double choir of mixed voices and a boys' choir and pipe organ, all of which sounds very big. If we are in Berlin, I shall tell you about it.

Last week I played some Chopin pieces for Madame Carreno for her criticism, and after some hours of music she said I may study with her, although she has accepted NO pupils this winter. She has given over eighty concerts in Europe since last September. If we decide to stay in Berlin I shall take advantage of her kindness or she is, to my mind, the greatest woman pianist—more than that—the greatest woman ARTIST alive.

After success here is very great. It seems years since we left Berkeley, and yet every hour has been full of interest over here. Mr. and Mrs. Franklin Carter left for Berkeley yesterday. Mr. Carter has been studying the violin here for the winter. The Charles Coopers are our nearest neighbors. They are both so talented and we

play a great deal together. The Arthur Fickenschers arrived in Berlin a few days ago, and we are all to have a grand studio dinner tomorrow.

Lately I have been playing the piano again like mad, and Mrs. Dutton is busy with her harp—and with all life flows at a wonderful rate. Spring is here after months of snow and ice and cold. And with Spring come a thousand suggestions about making the most out of Europe's treasure stores. We seem to be pulled in so many different directions. We want to tour Southern Germany, and we must tramp the Alpine passes under the magic spell of the Italian Lakes, and we long to be in Paris once more just to catch another breath of the spirit of Art and color. The de Grassis beg us to visit them again in London, and to crown all we have a longing for more study, so try not to be surprised at anything we do under the existing circumstances. We could add that among other desires, we long for the brown hills, the blue skies and the forests of California—and to hear English spoken again! The sound of my mother tongue and the sight of my native land are dearer to me even than the "music of the spheres," and yet, we have more to accomplish here before we return to our beloved California.

You must imagine the degree of pleasure with which we read of each little bit of musical progress in California. I scrutinize every copy of the Review for news, and watch with deep interest the success not only of the visiting artists, but the LOCAL MUSICIANS. In less than an hour we shall be in the presence of Emmy Destinn. Our best greetings to you, Mr. Metzger.

Faithfully yours,
CHARLES MALLORY DUTTON.

A NATURAL OPERATIC TENOR.

In reviewing the recent vocal recital given by pupils of J. S. Wanell, we took occasion to commend particularly on a young tenor, whose voice struck us as being out of the ordinary. We refer to Frank Terramorse, the possessor of a natural tenor robusto, the like of which is hardly ever heard among pupils. Since the time we made these remarks about Mr. Terramorse we had again occasion to hear him, and can only add to our former declaration by saying that we did not exaggerate the facts in the case. The truth of the matter is Mr. Terramorse possesses a tenor of unusual beauty, range, quality and timbre, and he uses it with a temperamental enthusiasm that is thrilling at times. What is the best part of it all, however, is the fact that Mr. Terramorse is not conceited, notwithstanding the many adulations of his friends; but realizes the fact that he is still a student, and that there are certain things which he must learn before he can be classed as a finished artist. This modesty and knowledge of actual vocal conditions stamp Mr. Terramorse as a genuine artist, and his teacher is indeed fortunate to be able to show through such excellent material the thoroughness of his training. Mr. Terramorse has been sufficiently advanced in his studies to command a repertoire of not less than six great operas. They are Lucia, Otello, Aida, Trovatore, Faust and Pagliacci; and, mind you, Mr. Terramorse does not know these operas superficially. He has studied them thoroughly from every point of view—dramatically as well as musically. It will be exceedingly interesting to watch Mr. Terramorse's progress, for it nothing interferes to obstruct his progress, he will surely cut a big figure in musical circles some day. It is possible that after a little more study Mr. Terramorse, under the supervision of his able instructor, will give a concert. We shall look forward to that event with much interest.

OLGA STEEB SCORES BIG TRIUMPH.

Although Olga Steeb has been residing in the Northwest only a comparatively short time her unquestionably artistic superiority has been adequately recognized by press and public. At a concert in Portland all the important newspapers gave her columns of well merited praise, counting her seriously with the greatest pianists heard in that city. On Friday, May 2, Miss Steeb gave a program during the Seventh Annual Music Festival at Pullman, Wash., under the auspices of the State College of Washington. Her success was simply gigantic. The Mendelssohn Club of Spokane was present and became so enthused about Miss Steeb, that they took her and her husband back with them on their special train and the musicians of Spokane entertained them very lavishly for two days. Miss Steeb played a reception given in her honor by the Musical Art Society at the studios of the Berlin Trio and created a sensation. As a matter of fact, every time Miss Steeb appears in public she creates greater enthusiasm. Her career as a piano virtuoso seems to be assured. The program which Miss Steeb played in Pullman was as follows: Bach-Liszt, Fantasia and Fugue to G minor; Graun, Gigue; Beehoven, Rondo in G major; Chopin, Sonata in B flat minor; Liszt, Etude in D flat; Liszt, Midsummer Night's Dream Fantasia, (Mendelssohn); Liszt, Etudes d'exécution transcendente, "Ricordanza."

MISS SIMPSON APPRECIATES MUSICAL REVIEW.

We take pleasure in quoting from a recent letter written to us by Miss Elizabeth Simpson, the well known pianist, the following gratifying allusions to this paper:

Berkeley, May 9, 1912.

My Dear Mr. Metzger:

I cannot tell you how much I appreciate the attitude of the Musical Review toward my work and toward the work of our splendid local artists. In the face of the indifference of many in official positions to the claims of our resident musicians, it is indeed a splendid encouragement to witness the loyalty of the Musical Review to those who are striving to maintain high artistic standards in this community. You deserve the gratitude of the entire profession; and I wish you to believe that I am always most appreciative, not only to me, but to others. Wishing you all success, with kindest regards.

Cordially yours,

ELIZABETH SIMPSON.

Editorial Note—We desire to inform Miss Simpson, and all those who feel likewise toward our attitude in the matter of resident artists, that we have prepared a vigorous campaign in behalf of our local artists. This campaign will consist of a series of twelve aggressive editorial articles to appear during the months of June, July



L. E. BEHYMER

The Energetic California Impresario Who Will Go to Europe This Summer. (See Page 4)



FRANK TERRAMORSE

A Young Operatic Tenor Who Possesses a Voice of Unusual Beauty, Studying With J. S. Wanell

chestra in Beethoven's Ninth Symphony, which is absolutely the last important symphony concert. The remaining concerts are all popular programs, except three of Gustav Mahler's Eighth Symphony mentioned below. Richard Strauss gave two performances of the Ninth Symphony lately with the Royal Orchestra, and we missed them both, because we were unable to get in. In three weeks from now Berlin is to have three performances of Gustav Mahler's Eighth Symphony, given for the first time in Berlin and at the Circus House, which is as large as the Greek Theatre at home. The symphony is written for grand orchestra, seven soloists, a double choir of mixed voices and a boys' choir and pipe organ, all of which sounds very big. If we are in Berlin, I shall tell you about it.

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and August. These editorials reveal the deplorable condition here in local musical circles, and suggest a remedy to awaken San Francisco and Northern California to a realization of the necessity of securing engagements for our artists.

The recitals on the new memorial organ at the First Unitarian Church are attracting the attention of many music lovers and are an enjoyable feature of the early summer music season. Under the auspices of the Channing Auxiliary, the second recital took place Tuesday evening last, with Wallace A. Sabin, organist of Temple Emanuel, as instrumentalist, and Mrs. J. E. Birmingham, contralto. The program was as follows: "Sonata," No. 5, Mendelssohn; "Lamentation," Guilmant; "Benediction Nuptiale," (Dubois); "Toccata and Fugue," D minor (Bach); vocal solos, Mrs. J. E. Birmingham, (a) "When Winds Are Raging," Arthur Foote (b) "The Salvation of the Dawn," Frederic Stevenson; "Rhapsodie," No. 3, on Breton melodies, Saint-Saens; "Marche Funebre et chant seraphique," Guilmant; "Andante," with variations, Lemmens; vocal solo, Mrs. J. E. Birmingham, "The Omnipotence," Schubert; "Andante," in G, Bistatie; "Nuptial March," Oliver King. The last of the series of recitals will be given Tuesday evening, June 4th, at 8 o'clock, by William King, organist of First Presbyterian Church, Oakland, assisted by Miss Dottie Latham, soprano.



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PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
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PLANS FOR UNIVERSITY SUMMER SESSION.

True to its annual custom the University of California, will again give a summer session this year in which music is to play a prominent role. We can hardly do better than simply quote from the prospectus as far as it appears in the music department. Here are the salient features:

Dean, Professor Charles Henry Rieber. Thomas W. Surrette, staff lecturer on music, Oxford University. Frederick E. Chapman, supervisor of music in the public schools, Portland, Oregon. Lertha McClure, lecturer in music in the Summer Session. Mrs. Lauretta V. Sweesy, special lecturer in music. Esther L. Houk, instructor in music in the Summer Session. A. C. Graham, director of theory, Columbia School of Music, Chicago.

1. **Tone Thinking and Notation.**—Miss Houk. Recognition of familiar folk-songs and national airs leading up to the recognition of melodies from the great masters. The aim is to quicken the appreciation of music, to supply the basis for musical thought and structural work. Daily written work: dictation in both major and minor scales and their arpeggios; note values and rests, given in rhythmic groupings. For this course no technical knowledge of music is prerequisite.

2. **Sight Singing.**—Miss Houk. Sight singing, beginning with the elementary facts gradually leading up to part singing. Open to students who have no previous knowledge of music, as well as to those seeking greater skill in sight singing.

3. **Ear Training and Advanced Sight Singing.**—Mrs. Sweesy. The development of power to recognize and write groups of tones as given in musical phrases and in chords, both in major and minor modes, and in simple modulations. Sight singing from blackboard, octavo music and books will follow the above work each day.

4. **Song Material and the Interpretation of Songs.**—Mrs. Sweesy. This course is designed for the study and interpretation of carefully selected songs to be used in all grades. Attention will be given to material for glee clubs and for special occasions, such as Thanksgiving, Christmas and graduation.

5. **Public School Music Methods.** (Double Course).—Miss McClure. The attitude of the supervisor, the classroom teacher and the pupils toward music; lesson plans and outlines; selections, teaching and leadership of songs; children's voices in singing; ear-training, the foundation of all instruction in music; specific ear-training in public school work; written work, its relation to technical work and ear-training; individual singing, how much and how conducted; a first lesson to a first grade; accent in music, developed through bodily expression; elimination of monotones; tonality and phrasing established in simple song, leading to rote singing; two, three and four part measure, major scale the basis of melody; tone relation established through song and scale; notation, including staff, measure-signature, bass, measure, quarter and half notes, beginning with simple, then more complex, and the nine common keys; the one, two, three and four beat note and rest in the common measure-signatures; first use of a book in the hands of children; intermediate tones, beginning with sharp-four and flat-seven; two-part singing, preceded by oral dictation and rounds; further problems in rhythm, two, three, and four sounds to the beat in various kinds of measure; three-part singing in triads and inversions; the minor mode, contrasted with the major; four-part singing introducing the bass or "C" clef; presentation of above outline to classes without previous experience in music.

6. **High School Course.**—Mr. Chapman. An outline of courses of study and methods of presenting music in the high school; the classification and use of the voices in singing; the balance of voice parts; seating; enunciation; dictation; the art of giving assignments, duets, trios, quartets, part songs, choruses and cantatas; the selection of material and interpretation.

7. **Art of Conducting.**—Mr. Chapman. The correct use of the baton; technique of beating the part measure, tone color, how secured, seating of chorus or orchestra, how to detect errors; directing general ensemble, vocal and instrumental; use of orchestral instruments, study of orchestral works; making of programmes.

8. **Chorus.**—Mr. Chapman. Study and rendering of music suitable for high school assemblies, glee clubs, concerts, graduations; programme making. One evening during the session will be devoted to a concert to be given by the chorus, and all men and women not especially members of the classes in music, are cordially invited to attend chorus practice and participate in the singing of part songs, cantatas for chorus and solo soprano, selections from "Barber of Seville," by Cornelius, the march from "Tannhauser," Wagner, and other choruses from standard oratorios will be given.

9. **Elementary Harmony.**—Mr. Graham. The study of tones and combinations of tones; thorough drill in the formation of scales, intervals and triads; writing of simple melodies based upon a major triad, the study of

phrase, period and cadence, also the analysis of melodies. Simple chord combinations will be played, recognized and written. All duets will be harmonized, using the triads upon the first, fourth and fifth degrees of the scale and dominant seventh. Meister Chorale by Schumann (Peter's edition), will be used.

10. **Advanced Harmony.**—Mr. Graham. The analysis of musical composition, cadences, chords, of the dominant seventh and dominant ninth, use of the minor subdominant and related chords in a major key, passing tones, suspensions, altered chords, the augmented triad, etc. Practical demonstration in part writing will be expected from all students.

11. **The Appreciation of Music.**—Mr. Surrette. In this course the lecturer will discuss music as one of the phases of artistic and human expression, i. e., not so much music itself as an independent art, as music in its relation to other arts and to human life. Just as neither painting, sculpture, nor literature can be discussed divorced from life in its totality—since they are expressions of life—so it is with music. Beethoven's symphonies do not stand isolated from human life because they find expression in a medium which is not capable of translation into terms of something else. They are even more closely related to life and for that very reason. This course will be in a manner historical, but will be chiefly an appreciation study. Parallels between music, painting and literature will be dwelt on, and similarities in form, in expression, etc., will be pointed out. The course will begin with Bach and will consider all the great composers in the classical and romantic and the modern periods, including Strauss and Debussy. These lectures will be supplemented by vocal and instrumental illustrations.

12. **Musical Forms.**—Mr. Surrette. This course will be technical and is intended primarily for advanced students of music. It will include counterpoint, canon, fugue, various forms, as simple and developed ternary rondo, sectional symphony. The following information about the special lectures from the East will be of interest:



OLGA STEEB

The Remarkably Successful Young Pianist Who Has Made Good in the Northwest

Thomas Whitney Steeb, Staff Lecturer on Music, Oxford University. Special student, Harvard University, class of 1891, studied music under Professor J. S. Paine and Arthur Pott, staff lecturer on music, Brooklyn Institute, Teachers' College, Columbia University; staff lecturer on music, Oxford University; composer of opera, "Prisilla," or "The Pilgrims' Proxy," dramatic ballad for solo, chorus and orchestra, "The Eve of St. Agnes," "Serenade," for violin, piano, "Portraits," "Pieces for Piano," "Let God Arise." Thanksgiving anthem for class of Spanish-American war: "Oh, How Amiable," anthem, arietta from "The Eve of St. Agnes," for violin and piano, author (with D. G. Mason), "The Appreciation of Music."

Arthur Cyril Graham, organist and director of Music at Plymouth Church, Chicago, Graduate of Northwestern University School of Music, organist and teacher in organ, piano and harmony in the American Conservatory of Music in Chicago; student of composition in Berlin under Edgar Stillman Kelly and Engelbert Humperdinck, 1906, director of theory, Columbia School of Music in Chicago. Professor Charles L. Seeger, Jr., of New York is to take the Chair of Music at the University, but he will not take part in the Summer School work.

HANSON ARTISTS AT SAENGERFESTS.

The M. H. Hanson Concert Bureau announces the engagement of the following artists for German Saengerfests, namely, for the twenty-third National Saengerfest at Philadelphia: Mme. Marie Rappold, as a record salary of \$1,000 per concert, for June 30, and July 1; Ludwig Hess, tenor, for June 30, Henri Scott, basso of the Chicago-Philadelphia Opera House for July 1 and 2, for St. Paul Saengerfest. Mme. Marie Rappold as principal soloist for both concerts, July 1 and 25, for Mobile, Ala., Saengerfest. Mme. Adele Kruezer, dramatic soprano, for all three concerts, May 29, matinee and evening, and May 31, evening, and for New Haven Saengerfest, New Haven, Conn.; Mme. Henriette Wakefield, mezzo soprano, as only soloist for June 24.

S. F. MUSICAL CLUB CLOSSES SEASON.

We quote from S. F. Chronicle the following: "The five weeks about the final concert of the season 1911-12, given by the San Francisco Musical Club at Century Club on Thursday morning, May 9."

The closing program for this season by the San Francisco Musical Club offered unusual pleasures in the line of composition yesterday morning at Century Club Hall. In fact, the quality of the work occupied so much time and attention that the quantity provided was reduced by one number. Mrs. Hermione Key Sproule reserving her group of songs for a future date. The list then comprised two numbers, the "Yosemite Legends," by Dr. H. J. Stewart, and the Richard Strauss "Sonata," in B minor, played by Mrs. Charles L. Barrett. This pianist is most attractive in style, technique and real temperament. She plays with unusual vigor, modulated by feminine touch and interpretation. A frequent performer at the San Francisco Musical Club, Mrs. Barrett gains musical friends at each hearing and is welcomed with cordiality.

This sonata of Strauss, written when the composer was but 19 years old, is one of his most vigorous works and calls for an especial amount of endurance on the part of the player. Through four movements Mrs. Barrett gave delightful interpretation, the adagio cantabile proving most acceptable, both in construction and enunciation. The words of the "Yosemite Legends" were read by Allan Dunn, the author, musically interpreted by Mrs. J. E. Birmingham, who gave a sympathetic rendition of "The Great Chiefs of the Valley," "Spirit of the Evening Wind," "The Last of the Indian Waters," and "Spirit of the Waters." These legends, filled with the poetry of Indian lore, have been preserved in much of their native dignity and color by Dr. Stewart through his musical delineation. He presided at the piano.

The club will resume its morning concerts for the season of 1912-13 on the third Thursday of September. Preceding the musical program yesterday the following officers were placed in office: Mrs. A. E. Phelan, president; Mrs. Ernest Johnson, first vice president; Mrs. Flora Howell Bruner, second vice president; Miss Irene Ferguson, treasurer; Mrs. Louis Carrigan, recording secretary; Mrs. S. E. Knowles, corresponding secretary; Mrs. Paul Patridge, business secretary; Mrs. Guy Millsberry, librarian; Mrs. C. H. Woolsey, Miss Louise Mailhard, associate directors.

JOSEPH GREVEN AT COBURG OPERA SCHOOL.

The Continental Times of Berlin had the following item in one of its recent issues:

Dr. Frederick E. Bristol, New York's famous master of violin, who has had a most remarkable career in New York, where he numbers hundreds of successful pupils on the light and grand opera stage as well as in concert oratorio and church work, has spent the last six summers in Coburg in charge of the vocal department of the Coburg School of Opera. Mme. Olive Fremstead, who still continues her work with him while in New York, stands out prominently among his most successful pupils. Joseph Greven, of Cologne, the celebrated singing-master, whose method of voice placing has achieved great success in America, has been engaged by the Coburg School of Opera for this summer. Mr. Greven will arrive in Coburg on April 20. Mr. Greven was formerly the leading tenor at Sondershausen. When the American Impresario Anderg took an operative company to Chicago for the World's Fair in 1892, Mr. Greven was taken as the leading tenor. He remained in America until Baron von Horst, while in America recently, secured his services for Coburg.

MR. MEYERFIELD ANNOUNCES ORPHEUM PLANS.

In a recent issue of the Chronicle, Mr. Meyerfield announced certain plans in connection with the Orpheum expansion which ought to be of interest to our readers. We quote the following:

Morris Meyerfield, Jr., president of the Orpheum Theatre, New York, returned from New York, where he has just engineered one of the most significant theatrical deals ever consummated. The arrangement, which allows the Orpheum an entrance into New York, among other things, involves 200 theatres and represents a capital of more than \$100,000,000. President Meyerfield, in addition to explaining the huge vaudeville deal, confirmed the telegraphic announcement that both the Orpheum and the Herald-Examiner vaudeville houses in Chicago are to appear on the Orpheum circuit and will be in San Francisco this fall. Mme. Bernhardt, President Meyerfield says, will have a company of sixteen players with her.

"It has been my desire for many years to bring together the Eastern and Western interests in high-class vaudeville," said Meyerfield. "When the opportunity offered itself to purchase the P. R. Williams circuit, consisting of eight high-class vaudeville houses in Chicago and New York, I grasped the opportunity, and in conjunction with B. F. Keith, Mrs. C. E. Kohl and M. C. Anderson, purchased the Williams circuit for \$5,000,000 thus giving the Orpheum interests in New York houses which they were never able to get before. Through this purchase and exchanging other interests, it brought about a complete state of harmony and made it possible to enter into territorial and booking agreements for which we have been working for years. The public and artists will reap the benefit as well as ourselves."

"This position of the Orpheum as regards its territorial bookings remains absolutely the same as it has been. The Orpheum covers Chicago and all the country west, and B. F. Keith and his associates cover all the territory east of Chicago. All bookings are made through the Orpheum, the Orpheum interests and by E. F. Allen, representing the Keith interests, jointly and in one office. Artists will benefit by this, as they may get contracts for a number of years, covering the entire United States. Mr. Beck assisted me greatly in bringing about this deal. Much credit is also due Mrs. C. E. Kohl and M. C. Anderson, who, represented the Chicago interests."

MUSICAL CLUB'S EIGHTY-SIXTH RECITAL

The Fresno Herald has this to say of the Fresno Musical Club's Eighty-sixth recital, which took place on Saturday evening, April 13:

The Eighty-sixth recital of the Fresno Musical Club, celebrating the last Home Day was given Saturday evening in the Unitarian Church and was a fitting finale to the series of splendid programs performed once a month during the year. To which everyone had been looking forward with pleasure, the scene from Madame Butterfly, was exquisitely done. The stage correctly represented the interior of a Japanese dwelling, the flower twined window through which Butterfly watched so long for her American husband, giving a realistic atmosphere. Mrs. Bessie Mugg-Smith played the difficult accompaniment perfectly and the beautiful arias were sung by Miss Zoe Norma Glasgow in the role of Butterfly and Mrs. Jessie Blattenberger as her maid Sushiki. Both were in costume, and cleverly acted the parts as well as perfectly singing them. The program for the evening was opened by Mrs. Blattenberger who sang Wilbey's "A Garden Song" and Hadley's "Roses." Later she sang "One Summer Night" by Grieg, "On Sunday Morn'g" by Brahms and "Tender Ties" by Delbrück. Each selection was happily chosen and charmingly suited to the lyric quality of her voice.

Mrs. Arthur Anderson as violinist contributed "Canzonetto" by D'Ambrosio, "Pierrot" by Randegeer, and Godard's "Berceuse," all performed with her customary excellence of technique. Miss Glasgow sang the first a pretty little group of Old English songs, "Pretty Polly Oliver," "Willow Song," from Othello, and "Nymphs and Shepherds," giving to each a delightful piquant expression. One of the most perfectly executed numbers on the program was her coloratura rendition of the aria "Thou Brilliant Bird" with flute obligato by John Bates. Some one has given the designation "coloratura" to those throat artists who use many musical instruments. In this number, Miss Glasgow's voice was perfectly attuned to the notes of the flute.

It is interesting to note that the cadenzas in "Thou Brilliant Bird," were not in the original composition but were written for and sung by Emma Nevada, whose voice at that time was a beautiful coloratura. The cadenzas reach high "E" and "F" and give a beautiful tone quality. Miss Julia Hayes Harris, as pianiste delighted the audience with the performance of Beethoven's Sonata op. 31, No. 3, correctly interpreted and Macdowell's "Uncle Remus," and Tchaikovsky's "November," a varied group and well performed. Miss Ruth M. Ford and Mrs. Bessie Mugg-Smith were the able accompanists for the evening.

A PRECOCOIOUS CHILD VOCALIST.

While visiting the studio of Willard J. Batchelder the other day we had the pleasure to hear a young singer of far more than average vocal equipment. Although but thirteen years of age little Mollie Eppstein possesses a well matured voice, with a vigorous timbre and singular flexibility. While the young girl is still immature in a number of vocal requisites, she possesses a most remarkable coloratura soprano voice which seems to be placed naturally. Under the efficient guidance of Mr. Batchelder the young girl will no doubt learn all the necessary facts that will aid her to become an artist as a singer. Mr. Batchelder very rightly insists that the young protegee should receive a general education in addition to her musical training. He believes in seeing to it that her mind is adequately broadened so that she becomes awakened to the responsibilities which every real man or woman should recognize toward family and fellow man. Mr. Batchelder demands this promise of musicians to be both intelligent as well as talented. He wants to nurse the natural genius which she undoubtedly possesses until it has reached its maturity. Little Miss Eppstein has acquired several mannerisms by being permitted to do pretty well as she pleased, but under her present teacher it will be easy for her to avoid them. Mr. Batchelder does not believe in commercializing song, but he insists that the artist's instinct be encouraged to reach a natural maturity. We shall follow Mollie Eppstein's education with much interest.

FRANK ADELMANN A TITANIC VICTIM.

Jacob's Orchestra Monthly for May, has this to say about Frank Adelmann, a well known violinist formerly of San Francisco, and more recently of Seattle: "The Seattle Philharmonic Orchestra has lost one of its prominent members in Mr. Frank Adelmann who, with his young wife, Lila, went down with the ill-fated Titanic. Mr. and Mrs. Adelmann had been married but a little over two years, and were returning from what practically was their honeymoon trip." Mr. Adelmann was well known here and his efficiency as a violinist was generally recognized. He was a member of some of the after-School Symphony Orchestras, and was prominent as a leader of the better known cate orchestras. He was especially successful as leader of the Tehachan Tavern Orchestra, previous to the fire.

EDITH A. SELLER'S RECITAL.

Miss Edith A. Sellers, a pupil of Hugo Mansfield, undertook the performance of a long series of difficult compositions, at a piano recital given in Kohler & Chase Hall, the evening of May 15. She acquitted herself so successfully that she received but more than the merest perfunctory applause. The impression that she gave was decidedly favorable, sufficiently so to justify Mr. Mansfield in presenting her for an entire evening of piano music. She was particularly strong in two études by Paganini, No. 2 and No. 6, as arranged by Liszt, on account of special and marked fluency of octaves and other technical items requisite to an all around performance. As a contrast to the moods of Paganini-Liszt, she also made an extremely pleasing impression with her

performance of Beethoven's sonata in C major, Op. 53. She performed two compositions with perfect ease, and with a certainty quite unusual for one appearing at her first special recital as the only soloist. These compositions were, in addition to those two named, Prelude in B flat by Bach, No. 21, a Nocturne by Field; "Die Prinzessin" by Grieg; a study by Poldini, Op. 19, No. 2; a Gavotte, Gluck-Brahms; Etude in D flat by Liszt; the Henselt study "If I were a bird"; and a Liszt paraphrase of melodies from "Rigoletto." This collection tells its own story. Miss Sellers has accomplished much, in fact much more than is ordinarily achieved by young pianists.

LORING CLUB CLOSES SEASON.

The concert of the Loring Club on the evening of Tuesday, May 28th, at Scottish Rite Auditorium, will be the fourth and concluding concert of the thirty-fifth year of this well-known organization. The programme contains a number of works for men's voices of great interest, particularly Mendelssohn's noble chorus for three choirs from his incidental music to "Sophocles' 'Oedipus at Colonus' beginning "Thou comest here to the land," Brumback's "Evening on the Rhine," and Kern's cantata "The Minstrel," the important tenor solo in which will be sung by Robert E. Saxe. The Club also will be heard in Genee's "Italian Ballad," which has not been sung at these concerts for many years; the soloist in this being John Lynch, and by de- scribing Hammond's choral ballad "Lochlan" which is repeated, together with Horatio Parker's arrangement of the two Irish folk songs "The Shan Van Vogt" and "Kitty Magee." The Loring Club will on this occasion have the assistance of the Sigmund Beel Quartette, who will give their first public performance of Mendelssohn's Quartette in E flat major in its entirety and also movements from quartettes by Glauco, Haydn, and Caesar Franck. The piano accompaniments will be played by Frederick Maurer, and Wallace A. Sabin will direct the concert.

L. E. BEHYMER ON FLYING VISIT.

L. E. Behymer, the energetic impresario, paid San Francisco a flying visit last Monday and Tuesday on business connected with next season's musical affairs. Mr. Behymer has a splendid list of artists which he is looking through this State, and the same includes a number of California musicians. We shall publish a complete list of Mr. Behymer's artists in one of the next issues of this paper. Mr. Behymer is intending to expand his sphere of activity next season, and is especially eager to include more California artists in his itinerary than he has done heretofore. In this connection we shall make a most important announcement in the Musical Review of June 5th, which will contain the first editorial of a series of twelve to be published as the most aggressive and most fearless fight that has ever been fought in San Francisco and vicinity in behalf of the local artists. Mr. Behymer left for the East yesterday, Friday, May 24th, and expects to leave for Europe early in June, accompanying Madame Schumann-Heink. Mr. Behymer will take with him his young daughter and the latter's teacher. Miss Behymer expects to benefit from her European trip. Mr. Behymer will be back early in September to resume the reins of his big enterprises. While in the East and Europe Mr. Behymer will look after the interests of all California musicians and will continue to represent the enterprising, progressive and wide-awake campaign for California supremacy which has always characterized his quick-silver-like activity. Mr. Behymer has been kind enough to promise the Pacific Coast Musical Review occasional contributions regarding the most interesting phases of his trip. Our readers will remember with pleasure the educational letters published last year while Mr. Behymer was in the East.

MUSICIANS ANNOUNCE ENGAGEMENT.

Giulio Minetti, the well known violinist, and Miss Elinor Vernon de Fremery, of Oakland, announced their engagement last week, and surprised a host of friends and musical people. Mr. Minetti is so well known in the musical colony of the Pacific Coast, that it is not necessary for this paper to go into details as to the great amount of good he has done in this community for the cause of music. His chamber music quartet has been a welcome feature of our musical season for more than twenty years. As concert master of the Fritz Scheel Orchestra and the University Symphony Orchestra, Mr. Minetti has gained national reputation. As concert master of the Minetti Orchestra, he participated in the Stabat Mater and Requiem performances at the Greek Theatre lately. Mr. Minetti was prominent in the recent musical season. As leader of the Minetti Orchestra, the Philharmonic Orchestra and the San Francisco Orchestral Society, Mr. Minetti has done a

wonderful amount of good for the cause of our amateurs. As a teacher he is second to none in this country. Miss de Fremery is not professionally active. She comes from a very prominent and highly respected family. Her sister is one of the leading organists and pianists on this coast. She is a charming young lady who counts music as one of many social and artistic accomplishments. Miss de Fremery is an efficient violinist, having been a pupil of Mr. Minetti for some time. The Pacific Coast Musical Review joins the many friends of Mr. Minetti in wishing him and Miss de Fremery every possible good fortune and success in the step they are about to take.



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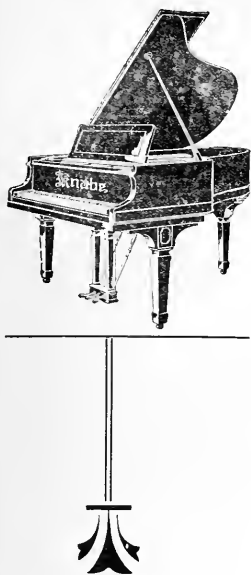
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ORPHEUM.

The favorite musical comedy stars, Cecil Lean and Florence Holbrook will head the Orpheum bill next week in a musical eccentricity entitled "Just As They Are." Both these artists have firmly established themselves in public regard by the brilliancy of their entertaining powers, their witty dialogue and clever and diverting songs. They have also a valuable asset in their respective personalities which immediately attract the audiences. Camille Ober, the petite Parisian star who has just returned from a visit to her native land will be heard in a delightful programme of operatic, classical and popular songs. The immense hit achieved by this phenomenal vocalist when she appeared here two seasons ago is still remembered and will insure her a cordial reception. The four numbers in her present repertoire have been selected to exhibit the full possibilities of her extraordinary voice. They are a Greek sentimental study on the highest known vocal notes; a Tyrolean Fantasy, covering a range of three octaves; a special arrangement of Cavalleria Rusticana, reaching the counter G on the fourth octave and an American ballad one octave higher than it was composed.

The Sayton Trio European contortionists will also appear. The two men of the trio enter into a picturesque tropical scene made up as alligators, and prove themselves clever serpentine bodied gymnasts. The third member is a very pretty girl who personates the alligator hunter and sings and dances well. Reba and Inez Kaufman, whose clever capers in song and dance caused them to be the big American hit at the Folies Bergere, Paris, a year ago, are included in the coming novelties. They are pretty and petite girls who sing sweetly and dance gracefully, nimbly and cleverly. They make their appearance from the inside of a huge pumpkin. Reba executes an eccentric toe dance after which both sisters perform a clever bit of pantomime all their own. It illustrates the first smoke of a little Dutch boy. Next week will be the last of the Six Kirksmith Sisters; the Paulham Team; Miss Ray Cox and Theodore Roberts and his company in the western idyl "The Sheriff of Shasta."

CORT THEATRE.

When about two years ago Margaret Anglin went over to Berkeley and triumphed as Antigone at the Greek Theatre, people said that she had arrived as a great tragedienne, and her impressive work has remained a vivid joy in the minds of her many admirers. Last Monday night she came again to San Francisco and invited us to judge her as a comedienne. She chose a comedy by A. E. W. Mason, called "Green Stockings." Again she demonstrated another phase of her versatile art and the crowds that have flocked to the Cort Theatre since her return to San Francisco have been charmed by the delicacy and rare humorous skill with which she projected the character of Celia Faraday, the girl who would free herself from wearing green stockings. Mason has provided for her and her colleagues a play of more

than ordinary merit which, altogether out of the ordinary, is both cleverly constructed and brilliantly written. The author seems to possess the rare ability to handle the apparently obvious in a new and highly original manner. Margaret Illington in "Kindling," follows.

ALCAZAR.

A second week of "Alias Jimmy Valentine," commencing next Monday evening, is announced by the Alcazar manager. No better evidence than this could be submitted to prove that Richard Bennett's starring season in the O'Farrell street theatre has opened auspiciously and is assured of continued success. Indeed, the initial performance of Paul Armstrong's great detective-thief play sufficed to warrant prediction that it would exceed the regulation seven days' run, for everyone who witnessed it—and the house was filled—went forth to enthusiastically sound its praises. A better-pleased audience, or one more demonstrative in approval, never congregated in any San Francisco playhouse, and its widely-pronounced verdict resulted in a siege of the box office that has not relaxed and promises to proceed throughout the coming week. It may not be amiss to add that there is no possibility of "Alias Jimmy Valentine" entering a third week, although there is no doubt that it could profitably do so. A contract that cannot be ignored necessitates the presentation of Zangwill's famous play, "The Melting Pot," during the week commencing June 3d, with Mr. Bennett and Miss Morrison leading the players.

Next Monday, May 27th, Georg Kruger will be the soloist at the Annual Convention of the Teachers' Institute of the City and County of San Francisco, which he held at the Alcazar Theatre on the afternoon of that day. The Institute is to be congratulated upon securing so capable an artist for its Convention. Mr. Kruger's European reputation as a pianist of the first rank has already been referred to in these columns frequently, and the music lovers of this vicinity were not slow in endorsing the good impression made by this artist abroad. As a disciple of the schools of the best masters including the famous Leschetizsky, Mr. Kruger charms, and compels one to admire his exquisite technique and emotional faculties. The Institute will never regret its wise choice.

Mrs. Oscar Mansfeldt will present some of her pupils at a piano recital which will take place at Scottish Rite Auditorium on Monday evening, June 3d. The feature of the program will be the Mozart Concerto for three pianos, also known as the Mozart Triple Concerto, which, as far as we are aware, has never been presented in this city before. Inasmuch as the Mansfeldt concerts always prove to be events of a superior artistic character it will be safe to assume that the hall will be crowded and that the audience will enjoy every number.

Mrs. Louis Irvine, mezzo soprano, and Miss Ruth Felt, soprano, pupils of Percy A. R. Dow, accompanied by Mrs. Mary L. Raggio, gave an Hour of Song, at Philomathean Hall, Stockton, on Tuesday afternoon, May 28th. The program was as follows: Duo—Go, Pretty Rose (Marzials); Soprano—Ritornelai fra poco (Hasse); Caro mio ben (Giordani); Das Veilchen (Mozart); Mezzo—pur dieesti (Lotti); Rose, wie bist du? (Spohr); Gold Rolls Beneath Me (Rubinstein); Soprano—At Twilight (Nevin); Fairy Lullaby (Mrs. Beech); Hark, Hark the Lark (Schubert); Duo—Der Engel (Rubinstein); Mezzo—Stars With Golden Sandals (Franz); Mattinata (Tosti); Songs My Mother Taught Me (Dvorak); Soprano—Du bist wie eine Blume (Liszt); Il Bacio (Arduini); Mezzo—Ideale (Tosti); La Zingara (Donizetti); Duo—The Swallows "Le Roi l'a dit" (Delibes).

Mr. and Mrs. Putnam Griswold, have left for the East and Europe. While in California visiting Mrs. Phoebe Hearst, they met many old friends. Miss Elizabeth Westgate and her mother gave a dinner in their honor, and also a reception which included fifty former friends.

Miss Elizabeth Westgate presented her pupil, Bruce Farrington, a talented boy of fourteen years, in a piano recital on Saturday evening, May 4th, at her studio, 1117 Paru street, Alameda, assisted by Miss Alice Hight, contralto. The program presented was of a most serious musical character, and the audience gave many evidences of its pleasure. The compositions interpreted were: Piano—Sonata in E major, Opus 11, No. 1 (Beethoven); Voice—(a) Schlafliedchen (Hans Hermann); (b) La Fiancée (Charles Rene); (c) Connais tu le Pays? (Ambrose Thomas); Piano—"Carnaval Mignonette" (Schütz); Voice—(a) Flower Rain (Edwin Schneider); (b) At Parting (Rogers); Piano—(a) Polonaise in A major (Chopin); (b) Mazurka in B minor (Chopin); (c) Prelude in C minor (left hand alone) (Arthur Foote); (d) Prelude in A major (Arthur Foote); (e) Marche Mignonette (Poldini); (f) Etude Fantastique (Friml).

The California Trio, including Miss Elizabeth Westgate, piano, Charles H. Blank, violin, Hawley B. Hickman, violoncello, and Herbert P. Mee, tenor, will give its final concert of the season this Saturday evening, May 25th. The event will be a "Request Program" during which the Trio will have the assistance of Mrs. Lillie Birmingham, contralto. The program will include: Trio in C minor, Opus 1, No. 3 (Beethoven); Tenor—(a) Where'er You Walk (Händel); (b) Thou Art So Like a Flower (Schumann); (c) Mother O' Mine (Tours); Violin and Piano—Sonata in A (Händel); Contralto—(a) Psyche (Paladilhe); (b) Die drei Zigeuner (Liszt); (c) The Salvation of the Dawn (Fredrick Stevenson); with Violin and Violoncello Obligato, (from Manuscript parts loaned by the composer); Trios—(a) Der Zweifel (Mozart); (b) Elegy (from Trio Opus 32 (Arensky); (c) Finale, from Trio No. 3 (Mozart).

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By CHARLES MALLORY DUTTON

Berlin, April 24, 1912

EDDY BROWN, the newly arrived young violin virtuoso, has taken Berlin "by storm" this winter and for an American to capture not only the Americans in Berlin, but the Germans the first season, is exceptional indeed! Eddy is a typical boy in appearance, manner and years (but only sixteen years old), but, when he plays the fiddle—all else is forgotten, save the fact that one is in the presence of a talent that is predestined to shine as a top-notch, in the world of violin-playing. As a musician Eddy is strong, masculine and noble, and he produces at all times a wealth of tone that is incomprehensible in one so young. Such glorious vitality and frankly boyish affection, I can only have seldom witnessed in any virtuoso. Her interpretation of Handel's D major Sonata with which he opened his fourth Berlin programme was so straight from the shoulder and lucid, that he at once captivated all hearers, and immediately made us feel that he belonged to us. His large and sympathetic audience insisted on clapping not only at the end of every number, but even in the middle of some of them to rare things for Berlin). Eddy Brown reminds me of Mischa Elman in many ways, his tone is very like Elman's only there is a naive something about Eddy's playing that even Elman seems to have lost. Fire, energy, and a wonderfully big, beautiful tone are three most salient qualities noticeable in his playing, and I could add, a diabolical technique which is so fully hidden that there seems to be little trace of technical efforts left, and his audience gasped repeatedly at the ease with which he played the Paganini "Witches' Dance." Eddy Brown's playing points in an entirely different direction from that of Kugelink, who, as you all know, plays with such rare elegance, snivety and dazzling virtuosity.

ARTHUR NIKISCH, the most sought after virtuoso conductor in Europe, gave his tenth and last concert last week, conducting the Philharmonic Orchestra in three symphonies at one concert. I have often listened to two symphonies upon one programme, but never before have I listened to three in succession, but the last Nikisch concert was the greatest success in symphony conducting I have ever heard of, for there was no solist to distract the mind from the orchestra for once and once only during the entire series). Beethoven's Fourth Symphony, Schubert's Unfinished Symphony, and Brahms' Second Symphony were the works performed. We attended the public rehearsal (on Sunday morning) and the regular concert (on Monday night), with orchestral scores in hand, and sat in our usual seats where we could see Nikisch conduct, for his motions are full of meaning, and helpful to the student. Although Beethoven's Fourth Symphony is not my great favorite, Nikisch made us much better acquainted with it, and interpreted it in the true Beethoven spirit, but it was the Schubert Unfinished Symphony that charmed all hearers. What is there in Schubert more haunting in loveliness, than the theme in the second movement? especially at the second concert when Nikisch conducted "rom memory"! But—if you want to know what kind of musical stuff Nikisch is made out of, hear him interpret the Second of Brahms (or any of the Brahms symphonies for that matter), for in the Second Brahms Symphony he is a tower of strength—a musical giant. He plays Brahms with such depth of sympathy and wisdom, that even a conductor who is quite impossible to record on paper the perfection of one. One cannot record inspiration any more than one can record the glory of sunshine, to fully appreciate the former one must witness a Nikisch Symphony concert, and to appreciate the latter one must bask in the morning sunshine. To sit in the presence of Nikisch when he is playing a Brahms Symphony on a great German orchestra is a tonic. For Nikisch has found the core of Brahms' musical message, whereas, most other interpreters seldom get below the misty vapors of the outer Brahms. He conducted most of the Brahms from memory, and at the end of each concert the applause was powerful and long in its appreciation.

LILLI LEHMANN—Strange as it may seem Lilli Lehmann is still upon the boards, and she gave three concerts at the Philharmonic Hall this winter, which were successful in more ways than one. To be sure Madame Lehmann can no longer boast of the peerless voice she once possessed, but she is still a peerless artist. At her fourth Berlin appearance she sang for example, such assisting artists as John Messchaert (the Fishman of Germany), Leopold Godowsky and Jean Gerardy in a programme as interesting as it was novel. Godowsky and Gerardy opened the programme with Beethoven's Sonata for piano and Violon in A major op. 69, and later upon the programme Gerardy played the Bach Aria, Schumann's "Evening Song," and a "Spring Song" by Liszt, and Godowsky also played an aria as a solo pianist, playing Chopin's C sharp minor Scherzo, a Flat Valse, and the G flat major Impromptu. Both Godowsky and Gerardy seemed to play with more perception and inspiration in their solo-numbers than was the case with their reading of the Beethoven Sonata which seemed lacking in fire and spirit. Solonsky is not an inspirational interpreter, and when he reads a Beethoven Sonata from notes in public he is apt to leave much to be desired. Madame Lehmann sang

"Schmerzen" by Wagner with fine taste and feeling, but in the second number of the same composer, "Träume" (study to Tristan and Isolde) she was somewhat unequal to the extraordinary demands of the song as a whole, and she was subject to flitting in her lower and middle registers. In fact it was in the middle register that her voice suffers from unevenness and imperfect intonation, but when occasion calls for her upper and even her high notes—she still offers a semblance of her old glory. Her three Scherzo songs were charmingly and really and vocally, and her large Berlin following were highly enthusiastic over her. John Messchaert sang three songs by Brahms with great feeling and poetry and I might add—with such reverence for the composer that his supreme art and wonderfully personality sank deep into the hearts of his hearers. The programme closed with Rachmaninoff's "Ave Maria" sung by Madame Lehmann with Godowsky at the piano, Fritz Lindemann at the organ, and the cello obligato by Gerardy.

JACQUES THIBAUD, the distinguished French violinist, spent a fortnight in Berlin lately, and planned four public appearances of which three were very successfully carried out. The fourth concert would have been a success had it not been for the fact that M. Thibaud was imprudent enough to conduct the orchestra for Louis Persinger's violin concert the very night before his own recital, which annoyed his arm and caused him to abandon his recital after playing his first number, and the fact was all the more to be regretted because an exceptionally fine programme had been arranged. However, Thibaud covered himself with glory before the week was over, by playing two exceptional programmes in conjunction with the orchestra. His first recital, in Berlin certainly a splendid place to hear violin-works, and rarely performed works for various instruments, and M. Thibaud's programmes were no exception. These two superb musicians played Beethoven's Kreutzer Sonata (op. 47), and the Sonata by Leken, a young modern French composer, whom many violinists will no doubt regret missed at the age of twenty. The second programme included Schumann's D minor Sonata (op. 121), for piano and violin, Chopin's twenty-four Preludes charmingly played by M. Cortot, and the beautiful concerto for piano, violin and string-quartet by E. Chansson. Mr. Persinger played first violin in the Quartet, and Cortot rose to great heights in the very beautiful though exceedingly difficult, piano part of the modern work.

ADOLPHE BORDARD—While I am upon the subject of French artists—young Bordard, who only recently returned from his first American tour gave a single recital in Berlin lately. Bordard opened his programme with Cesar Franck's "Prelude, Ari and Finale," which Berlin has learned to like although it is not so successful as Franck's Scherzo, Chopin and Fugue, for successful concert purposes—however, this is a mere matter of taste. Bordard lacks distinction and magnetism in his playing, and his reading of Liszt's Sonata was overcharged with energy, and much time and brains were wasted upon the long and monotonous suite in five-movements by Albiz, whom I believe is a modern Portuguese composer. Bordard played this suite over last winter, and played it for me, and declared afterwards that she was unable to make anything out of it and Rosenthal played it here once with little success. Bordard closed his programme with "Danse Macabre" by Liszt-Saint-Saens.

CAROLYN WILLARD, a charming young Chicago pianist, made a successful entrance into the Berlin world this Spring. Miss Willard is a pianiste whose playing is characterized by good taste and musical refinement. Her Berlin programme was chosen with consideration for her gifts, for although her playing is not lacking in potency, she achieved her greatest success in her Chopin readings. Chopin's C minor Nocturne was played with perception and his nocturnes were full of color and poetry, and the C sharp minor Scherzo displayed conception of the bigger Chopin.

FRITZ STEINBACH, conducted (as guest) the Philharmonic Orchestra lately with great success, assisted by John Messchaert. The programme opened with Beethoven's second overture to "Leonora" and closed with Brahms' First Symphony (C minor), which has been given so frequently lately in Berlin, that it has become almost as popular as the Tchaikovsky "Pathétique." There is a wonderful expansiveness and magnetic distinction in Steinbach's interpretations, which make him in great demand as a conductor. As for the singing of Messchaert—his musical personality, supreme interpretations and glorious voice, would easily draw a full house upon any occasion in Berlin. Messchaert sang an aria from one of Bach's Choral works, and several Schubert songs.

HEINRICH KNOTE, the distinguished German tenor, gave a "Wagner Evening" the end of March, with the assistance of the Philharmonic Orchestra, and Ernest Wendel, the orchestral conductor of Bremen. The Philharmonic Hall was packed, and Knote was a great favorite, and since his duties as a court-singer at the Munich Opera House keeps him in Southern Germany, we seldom have the pleasure of hearing him in Berlin. During the evening the German

tenor sang six of the most representative arias from the music dramas of Wagner, and Wendel gave a superlative line-reading of the "Prelude and Liebestod" from Tristan and Isolde, the "Siegfried Idyll, and the "Prelude to 'Die Meistersinger.'" As a tenor Knote belongs to the class of singers who "deliver the goods" as it were—quality of voice seems to be the least of his attributes. He sings with a passionate spirit and fiery temperament that would split most American vocal cords. His climaxes are red-blooded and virile-thrilling—but his intonation is not always pure and true.

Saint Rose Academy will give its commencement exercises at its beautiful edifice, corner Pine and Pierce streets, next Friday afternoon, May 21. A very interesting program has been prepared and there will no doubt be a very large attendance.

Delma-Heide, for fourteen years European correspondent for the New York Musical Courier, has re-entered his profession as vocal teacher. We have read Mr. Delma-Heide's Paris letters with a great deal of pleasure and we are sorry to miss these entertaining and instructive weekly reviews in future, still we wish him all the success possible. He is recognized as a leading authority on the art of singing, and his affluence with opera and concert music ought to make his services doubly valuable. His studio is in 39 Rue Marbeuf, Champs-Élysées, Paris. Mr. Delma-Heide makes an especial feature of the art of bel canto, which is so much neglected now-a-days.

Frederick Biggerstaff, pianist, assisted by Alexander Stewart, violinist, gave a matinee musicale at Mills College on Wednesday afternoon, April 24, which proved a complete artistic success. The program was as follows: Sonata for violin and piano, op. 26, (Eduard Schnett), Mr. Stewart, Mr. Biggerstaff; Prelude D minor op. 28, Andante Spianato, Grand Polonoise, op. 22, (Chopin), Mr. Biggerstaff; Harlequinade, op. 44, (Liadov), Caprice Burlesque, op. 3, (Gabrilowitsch), Mr. Biggerstaff; Sonatina for violin and piano, op. 4, (Dvorak), Mr. Stewart, Mr. Biggerstaff; Impromptu G flat op. 51, Impromptu F sharp major, op. 36, (Chopin), Witches Dance op. 17, (MacDowell), Mr. Biggerstaff; Tarantelle, op. 27, (Moszkowski), Mr. Biggerstaff.

Frederick Biggerstaff, pianist, and William Edwin Chamberlain, baritone, will sail for the Hawaiian Islands on June 1. They expect to remain five or six weeks, and during their sojourn in the Islands they will give a series of concerts. They have prepared a very interesting and tasteful repertoire.

A piano recital by Miss Edna Shores of San Rafael took place last Wednesday afternoon at Sherman, Clay & Co. Hall. A student of the Dominican College of that city, Miss Shores has accomplished much that is enviable to ambitious students and her programme comprised the following compositions: "Sonata," op. 35; "Ballade," op. 47; "Nocturne," op. 15; "Impromptu," op. 29; "Scherzo," C sharp minor, op. 29; Chopin's "Hungarian Dance," No. 7, Brahms, "Arabesque," Debussy, "Marche Mignonne," Poldini, "Etude Valse," Saint-Saens, "Caprice Burlesque," Gabrilowitsch, "Faust Valse," "Rhapsodie," No. 12, Liszt.

A large audience of professional musicians and writers attended the John W. Metcalf evening at the St. Francis on Monday evening May 13. The programme was composed of Mr. Metcalf's compositions and was presented with much taste and sympathy. Mr. Metcalf's sonata in F major gave especial delight. The songs for contralto were given by Mrs. Cushman, who was welcomed after an absence of some months. Mrs. Berglund-Winchester was recalled to repeat the ever-pleasing "Absent." Each number received the warmest praise from a discriminating audience. The complete programme follows: Piano—Sonata, (major first movement), "Scherzo," op. 19, "Nocturne," op. 19, "Caprice," op. 19, "Waltz," Miss Gladys M. Powell. Songs—"Sunrise," "At Nightfall," "Hark as the Twilight Pale," "Brahma," Charles F. Robinson, basso. Violin—Melodie, "In Souvenir," Op. 44 James H. Todd. Songs—"A Dream So Fair," "White Nights," "Little House of Dreams," "Till You Come," Mrs. Olive Reed Cushman, contralto. Piano—Scherzo, Mazurka, Op. 31, "Remembrance," Op. 36, No. 2, "Caprice," Op. 39, No. 3, "Valse Caprice," Op. 33, Miss Gladys M. Powell. Songs—"Awakening," "Without You," "The Night Has a Thousand Eyes," "In the Land Where Dreams Come True," Dr. Gilbert F. Graham, tenor. Violin—Mazurka, E. Minor, Op. 42, James H. Todd. Songs—"Love and Springtime," "Among the Heather," "Absent," "Oh Sing Ye Birds," Mrs. Alma Berglund-Winchester, soprano.

The feature of the 148th Hour of Music, which took place at Sherman, Clay & Co. Hall last Saturday afternoon, was the interpretation of the Arenski Suite for two pianos, op. 15, interpreted by Frank Moss at the Steinway piano and Frank L. Grannis at the player piano. It was an exceedingly artistic performance. Mr. Moss displayed a facile technique, and an exceedingly delightful musical conception of the beautiful work. Frederick R. Grannis, basso, contributed a number of excellent solos in a resonant bass voice and with superior musical intelligence.

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PUBLISHED EVERY WEEK

VOL. XXII. No. 9.

SAN FRANCISCO, SATURDAY, JUNE 1, 1912.

Price 10 Cents

MRS. MARRINER CAMPBELL'S SONG RECITAL.

Mrs. Louise Marriner Campbell gave the second of a series of two pupils' recitals at her studio, 1829 Turk street, last Sunday afternoon, May 19th. A large audience was in attendance that included several of San Francisco's most prominent musicians and music lovers. The event was a most artistic one and introduced several exceedingly talented and well trained students as well as one or two professional musicians of fine musical faculties. Master Francis Neilson, a boy soprano, possessing a flexible soprano voice of great height made a fine impression. Miss Leslie Grieg, revealed a fine soprano voice and excellent taste in interpretation, besides presenting a charming personality. Miss Martin Milliken sang delightfully and was particularly successful in her pleasing facial expression. Mrs. E. E. Young showed her fine musicianship in rendering two Debussy numbers in a most exquisite manner. Miss Eva Salter exhibited an unusually fine contralto voice of remarkable range and velvety quality. Indeed Miss Salter possesses a voice in a thousand, and the necessary musical intelligence to make it valuable. Miss Mary Anderson also gave evidence of fine training, a natural voice and musical instinct. Mrs. Mabel Price received well merited applause for her dramatic temperament as well as her fine vocal achievements. Miss Beth Milliken played a violin solo very effectively showing fine bowing, a mellow tone and a splendid sense of rhythm. Miss Ada McDonnell sang her selection with good expression and well placed voice. Mrs. Irma Bryant enthused her audience with an excellently rendered aria from L'Afri-

ca if not the best, vocal recitals we have heard by the pupils of this exceptionally successful teacher. Mr. and Mrs. Campbell will leave for the East early in June and remain two months.

MINETTI ORCHESTRA SUCCESSFUL.

The Minetti Orchestra has recently appeared to much advantage at the Greek Theatre in Berkeley, when it gave an interesting program on Sunday afternoon, May 5. The selections, intelligently interpreted on that occasion, were: Symphonic Poem (Bazzini); Prelied (Wagner); Miss A. Moore; Asa's Death, (Grieg); Stripes; Polonaise from Mignon (Thomas); Miss Jennette Laupling, with orchestral accompaniment; Selection from Mme. Butterfly (Puccini); Orchestra. There were between five and six thousand people in attendance who applauded every number enthusiastically, and remained till the last note was played. Particularly enjoyed were the solos by Miss Moore, who played exceedingly well, and Miss Laupling, who sang in a most artistic manner. The final selection from Mme. Butterfly was played with much spirit and enthusiasm.

The Minetti Orchestra also played for the St. Charles Church benefit which took place at Scottish Rite Auditorium on Wednesday evening, May 22. The benefit was given under the auspices of the Sisters of Holy Cross, and the program given by the orchestra included Mrs. Butterfly selection by Puccini, Asa's Death by Grieg and the Polonaise from Mignon sung by Miss Laupling. The audience was very enthusiastic and the orchestra, solo-

Espagnol; Marie Lyons, additional selection, Debussy, "Jardins sous la pluie;" Martha Hopkins Ailman; Bernard Levin, additional selection; Chopin, Berceuse; Mand E. Wesson, additional selection, Henselt, (a) "Storm, thou canst not subdue me," (b) "Were I a bird, to thee I'd fly;" Louis Seymour.

MUSIC TEACHERS' STATE CONVENTION.

At a recent meeting of the Southern California Music Teachers' Association it was decided to set the date for this year's State Convention for July 9, 10 and 11. Since the Southern California teachers were sufficiently generous last year to come to San Francisco, it is the duty of every teacher residing in this part of California to repay the courtesy of his or her Southern colleagues and try to come South. They will be received with open arms, and we know of our own experience that Southern California hospitality is truly a most pleasant thing to experience. The Pacific Coast Musical Review has been grossly misrepresented by a certain clique of the Music Teachers' Association of California, and its new President has even tried to circulate a report that a local music firm owned an interest in this paper. The report was a malicious falsehood purposely intended to injure this paper with other music houses. It did not have the desired effect. But notwithstanding the fact that this paper is not friendly to a certain portion of the San Francisco faction of the Music Teachers' Association of California, we feel that our resentment should not extend to anyone innocent of the schemes and petty



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caine and a slumber song to which Miss Milliken played a delightful violin obligato. Miss Elise Banta gave splendid satisfaction in a 17th Century and two Indian songs which she rendered with fine intonation and phrasing. Mrs. Katherine Neilson sang her numbers with refined musical taste and technical accuracy. Walter C. Campbell closed the program by singing two bass songs with much spirit, resonant voice and fine enunciation.

The complete program was as follows: Ave Maria (Bach-Gounod), Master Francis Neilson; (a) Oh For a Breath of the Moorlands (Whelpley); (b) To the Heart (Mira S. Jacobs); Miss Lesley Grieg; (a) Sunrise (Werklin); (b) Vainka's Song (Szuman); Miss Martine Milliken; Piano Solos—Mrs. E. E. Young; (a) Hindoo Song (Benberg); (b) Turn Ye to Me (Old Highland Melody); Miss Eva Salter; (a) My Mother Bids Me Bind My Hair (Haydn); (b) Synnove's Song (Halffend Kjerulf); Miss Mary Anderson; (a) Recitative and Aria from Sappho (Gounod); O Ma Lyre Immortelle; (b) Damon (Stange); Mrs. Mabel Price; Violin Solo—Legende (Wienawsky); Miss Beth Milliken; (a) Pace Mio Dio (Verdi); (b) Spring (Henschel); Miss Ada McDonnell; (a) Aria—Aldio Terra Native from L'Africaine (Meyerbeer); (b) Slumber Song (Donnay); Mrs. Irma Bryant, violin obligato, Miss Milliken; (a) Ah Rendimi, 17th Century (Lotti); in the Land of the Sky-blue Water; (c) Far Off I Hear a Coner's Flute (Cadman); Miss Elise Banta; (a) The Russian Nightingale (Alchib); (b) Pur Dicasti (Lotti); Mrs. Katherine Neilson; (a) The Horn (Flicger); (b) Heilmlichkeit (Lowe); Walter Chaucney Campbell. As usual Mrs. Marriner Campbell had every reason to feel proud of the work accomplished by her students. It was one of the very best,

list and Giulio Minetti, the director, had every reason to feel more than gratified with the fine reception and the excellent results achieved on this occasion. The Minetti Orchestra expects soon to give a concert.

MR. SHEPHERD WINS MASON & HAMLIN PRIZE.

Each year the great firm of Mason & Hamlin of Boston donates a grand piano, which is known as the "Mason & Hamlin Prize," to the student of the senior class at the New England Conservatory of Music, who proves to be the best pianist. Each year the competition is very keen and the interest great. Charles L. Shepherd, the winner this year, comes from Salt Lake City, Utah, and is a younger brother of Arthur Shepherd, one time winner of the Paderewski Prize for composition, who, by the way, at the present time is a member of the faculty of the New England Conservatory of Music. This was the third annual competition by members of the Senior Class in the pianoforte department for the Mason & Hamlin Prize and the judges were: Harold Bauer, Max Fiedler, Harold Randolph and G. W. Chadwick. This competition took place on Monday afternoon, May 6. The following pieces were played by all contestants, although not necessarily in the order given: Prelude and Fugue in E major, (Bach), Adagio from the Sonata in D minor, op. 31, No. 2 (Beethoven), Prelude in B flat minor, op. 28, (Chopin). In addition it was optional with each contestant to play one selection of personal choice. The names of contestants in order of appearance were as follows: Charles L. Shepherd, additional selection: Balakirew, Fantaisie Orientale, "Islamie;" Blanche F. Brocklebank, additional selection: Moskowski, Caprice

jealousies that characterized the local association for a time. For this reason we offer the columns of the Pacific Coast Musical Review to the Southern California Music Teachers' Association for the exploitation of their convention this year, and are ready to publish a special Convention Number when the time arrives. Anything we can do to make the Convention of the SOUTHERN CALIFORNIA TEACHERS' ASSOCIATION a success, will be cheerfully done on our part.

The vocal pupils of N. Personne gave a song recital at Kahler & Chase Hall on Tuesday evening, May 21. The program which was well rendered was as follows: Song-Valse from Romeo and Juliet, key of G, (Gounod); Evermore, odd, (Carafa); Misses Kugel and Cuthbert; (a) The Swallows, (Cohen); (b) Ungeduld, (Schubert); (c) Ave Maria (Gounod); Miss Anna Gilliam; Death the Release, (Strauss); Miss Rachel Anne Cuthbert; The Romance, (Arberg); (b) Serenade, (Schubert); Mr. Aug. Johnson; Una Voce Poco Fa, (Rossini); Mrs. Carrie Luther Boren; (a) May Morning, (Manney); (b) Caro Nome, (Verdi); key of E, Mrs. Viola Lawson Farrell; Mein Glück, (Bohm); Miss Lillian Keller; Stelle D'aro, (Denza); Miss Rachel Anne Cuthbert; (a) Like the Rosebud, (La Forge); (b) Aria, Konigin der Nacht, from The Magic Flute, (Mozart); Mrs. Viola Lawson Farrell; Spring Song, (Chaminade); Mrs. Carrie Luther Boren; (a) Rosa, (Tosti); (b) The Year's at the Spring, (Beach); (c) The Nightingale, (Whelpley); Miss Lillian Keller; Brilliant Butterfly, (Campra); Miss Rachel Anne Cuthbert; Bell Song from Lakme, (Delibes); Mrs. Viola Lawson Farrell.



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A LETTER WORTH THINKING OVER.

We gladly give space to the following communication and open our columns to any reply that teachers may desire to make:

San Francisco, January 4, 1912.

To the Editor of the Pacific Coast Musical Review,
Room 1009-1010, 26 O'Farrell St.

Dear Sir:

In the hopes of stirring up the musical profession to the need of the adoption of some fundamentally correct method of technical vocal music, which teachers can agree on, let me relate the experiences of a business man in "Searching for a Teacher in San Francisco." Names and circumstances are necessarily changed to avoid identification.

My young wife has a beautiful natural voice, and as her plans of a musical education had been cut short by her marriage, I decided to take into my hands the responsibility of resuming them, and hearing much of the failures in music, I concluded it had never been approached in a systematic way, and that by applying careful business methods, I was bound to succeed.

A few days after I met a Bohemian friend, with considerable local reputation as a singer, and asked him the fatal words, "Do you know a good teacher?" "Well, I can only tell you that my friend Adams, who has just returned from Europe where he studied with the best, told me that had he known before going away that such a teacher as Professor Bates, of his own city (with whom he is now studying), existed, he never would have gone abroad." "He is a great teacher, and his method, particularly his breathing method, is wonderful." This sounded good to me, and so my wife started her lessons. After a few weeks I noticed that my friends either looked glum or said something evasive about music, and about that time the Professor had his own pupils' recital. The hall was crowded with a "friend and relation" audience, but, although no musician, I have a little musical comedy sense and, in a word, the concert was fearful. I sat at the back of the hall and the gasping and breathing the poor singers went through was distressing. The next day I cancelled teacher Number One. Now, I will start right this time and make no mistake.

The next teacher was Mrs. Sage, whom, before we had her, everyone recommended. The lessons went on and I soon discovered something was wrong again. None of my friends would come out frankly, but this is a fair list of the remarks made about her by musical people and critics.

1. "She is the best teacher in San Francisco; you are making no mistake."

2. "If my daughter had kept with her another year, she would have no voice left."

3. "Well, at least, she will not HURT her voice."
"Her method is faulty, she smothers the voice and pinches the tones."

Another, a teacher, criticised her star pupil as hopelessly faulty. Now, can you imagine one paying out money and being in such an uncertain state of mind, as to its wisdom, as such a divergence of criticisms aroused, so I decided to try again.

This time I approached Mr. White, one of our best known men, who knows all the teachers, and asked his advice. My questions were: "Is there any method recognized by the musical world as the correct one? Can you tell me the name of any teacher that the others will agree on as good? Who is an authority on method?"

He looked at me and replied, "They are all the best. They all know it all." "There is no authority or leader." "They all fight for themselves." Not disheartened by this, I took my wife to one who seemed to have less knocks than others, but soon heard murmurs of criticisms that ran like this:

"She has no temperament." "Too technical."

"My daughter has a grand success with her. Her pupils sing beautifully."

"Her method is too right."

"Dear she is not a good teacher."

Certainly quite a mix-up of opinions.

I have now changed five times, and the last teacher says, "I am just bringing her voice up to where her high notes were (three years ago), and they would have all been lost if you had not brought her to me." Three years thrown away, in time and money, and now we have no reason to know but teacher No. 6 will throw up her hands and say "Her voice has been ruined, but I will do my best."

While passing through these experiences, I aired my troubles to my friends, and here are some of the amazing things I found out.

A young girl tells me, "I am going to start my music again with Mr. Clash, but oh! I wish I could afford to take of Miss Damage, she is the very best teacher here, but too expensive for me." Hurrying home with this new tip of Miss Damage's ability, my wife met me with,

"Oh, yes, she has ruined more voices than any teacher in San Francisco." A few days later I met a business friend whose daughter is studying, and told him my troubles, but mentioned no names. He heard me quietly, and then said, "Well, I am in a transition state. My daughter has taken of Miss Damage, a year or so, and if I had not taken her away last month, her voice would be ruined." Since then my friend has changed twice and of his last teacher I hear such remarks as this—

"She is the most fashionable teacher here—all docking to her, etc."

Another who has studied with the BEST, says, "She is awful."

About this time a young woman just returned from a course in Europe, gave a crowded concert, and lauded to the skies by the daily paper critics, etc., but the poisoned arrow was soon cast by this remark: "She was dreadful! Only sang a few true notes! It is a shame she is going to teach and delude pupils with her faults."

Meeting a New York musical woman friend at the Symphony Concert, she said, "No, I cannot recommend anyone here."

A visiting opera singer who SEEMS to be an acknowledged authority (as much as any musician can be agreed upon by his brethren) made these series of criticisms on local pupils and teachers.

"American girls don't know how to count. Why are they not taught to count?"



MISS HAZEL WOOD, SOPRANO

A Successful Member of the Gens Club That Gave a Concert, Last Week

"They don't open their mouths and relax the throat and lower jaw." (Said my wife would lose all her upper notes if she went on as she was.)

"They don't know how to read at sight."

"They are not drilled or trained properly in their scales."

"They don't know the fundamental truths of music."

To sum up all my experiences, I am in a worse muddle than ever, as this is what I learn:

"The mouth should be open as wide as possible, like the birds."

"The mouth should be partly closed, the notes come out better."

"The throat should be relaxed and wide open."

"The throat may be closed, I prefer it."

"The tongue must always be down and flat."

"The tongue may be up and humped."

"The voice must come from the throat."

"The voice should be back."

"The notes should ring in the top of the head."

"The notes should not ring in the top of the head."

"The tones may be arch'd and covered."

"The tones should not be arch'd and covered."

I hear the French, German and Italian methods are ALL the best.

My own opinion NOW is (subject to change): The teachers should all agree on how to open the mouth and throat (the instrument where the music starts), and how to breathe, and then let the natural voice come forth and the least they try to manipulate and change it, the better. Rather a few technical faults with a pleasing natural tone than a "cultivated voice" changed and mangled about by every different teacher.

Isn't it about time the musical people got together and decided What's What and Who's Who in music?

ONE WHO KNOWS NOTHING ABOUT VOCAL MUSIC and who can find no two people who allege they do, who tell him the same thing.

ANDREAS DIPPEL PERFECTS OPERA PLANS.

Chicago Impresario and W. H. Leahy Conclude Preliminary Arrangements for the Opening Season of the Tivoli.

(From the S. F. Chronicle of April 2.)

Andreas Dippel, the Chicago grand opera impresario, arrived at the St. Francis from Los Angeles yesterday. He spent the afternoon with "Doc" Leahy, perfecting plans for the opening of the new Tivoli with a brilliant constellation of stars next March. "I want to bring the entire Chicago company out here for two weeks," said Dippel, "but probably will be able to arrange for but two weeks and a half. Those two weeks and a half, however, are going to be filled with things to remember. We will have Tetrazzini, and Mary Garden, and Saltzman-Stevens, and Mabel Reigelman, and Edna Darch, and Charles Delmoires, and Hector Duframme, and Campanelli, and a lot of others newer to fame, but just as good. And last, but not least, there will be Rosina Galli. Believe me, she is the greatest dancer in the world. The ballet will be something memorable."

"There are at least 300 people in the company, and I'm going to bring the best costumes and scenery that the East affords. The architect's plans for the new Tivoli show that there will be room for the same stage effects which we have in Chicago, and believe me, they are better than those they have in New York." At the mention of New York, Dippel switched suddenly to reminiscences of the days when he was himself a grand opera star. "I sang for five years in the old Grau days and five years with Conried. But, after all, it is better fun to be an impresario, even if one does have to keep the temperaments of a few dozen high-strung artists more or less in tune."

As Dippel, who was born in Cassel, Germany, in 1866, began his career as a banker in his native town, this victory of the business instinct over that of the artist may be regarded as a natural reversion to type rather than a surprising development. It is this which was made at Bremen as the pilot in "The Flying Dutchman," promised, it is true, a life to be passed as a leading tenor, and his subsequent successes in London, Vienna and Bayreuth made the promise seem a certainty even before the year 1902 introduced him to the concert-going public of New York. But in Dippel's case it seems that once a business man always a business man, and it was not long before he became "administrative manager" of the Metropolitan. Four years ago he undertook the direction of the Chicago Grand Opera Company, which also control the destiny of grand opera in Philadelphia. "Since I made my residence in America," Dippel explained, "I have seen grand opera interests growing even faster than the cities. New York had but twelve weeks of opera and the Metropolitan company used to travel around when I first came. Now New York has twenty-four weeks, Chicago ten and Philadelphia eight. There is no reason why San Francisco should not have three or four weeks with the best singers in the world every year. Under the present arrangement I am exchanging artists freely with the Metropolitan, and can give San Francisco, Los Angeles, Seattle and Tacoma the best there is."

"We will come straight from Chicago to Los Angeles next spring, give seven performances there and then twenty in San Francisco. The San Francisco repertoire will contain from twelve to fourteen operas, including 'The Jewels of Madonna,' 'Thais,' 'Nabucco,' 'Louise,' 'Carmen,' 'The Juggler,' 'Tristan' and 'Valkyrie.' After the Portland dates we will go to Denver, and so on back East. I expect to make it a regular annual circuit, and with the high musical culture existing out here there ought to be a string of capacity houses all along the route." Dippel is not accompanied by his wife on the present trip, Mrs. Dippel being at Monte Carlo. "She is not trying her luck, though," said Dippel. "The grand opera business is enough gambling to have in one family."

The Pacific Coast Review is in receipt of a series of most interesting programs given by pupils of the distinguished baritone Thomas N. MacBurney at the MacBurney Studios in the Fine Arts Building, Chicago. On Friday evening, October 20, 1911, was given an evening with Brahms, the participants being Hazel Huntley, contralto, and William Lester, pianist. Friday evening, December 1st was devoted to "Shakespeare Songs" interpreted by Merle M. Meagley, bass-baritone and William Lester, pianist; Friday evening December 15th the program consisted of "An Evening with Beethoven," rendered by John R. Rankl, bass-baritone, and William Lester, pianist; on Friday evening January 19th the program was devoted to "An Evening with MacDowell and Chadwick," the participants being Jessie E. Friday, contralto, and William Lester, pianist; the feature on Friday evening February 2d was "An Evening with Richard Strauss," Fanny M. Bailey, soprano, and William Lester, pianist, being the interpreters; on Thursday evening February 8th Mr. MacBurney presented Fannie Myra Bailey, soprano, Hazel Huntley, contralto, Warren E. Proctor, tenor, and Merle M. Meagley, baritone. In a program of song including "The Daisy" by Brunon Huet, words selected from the Odes of Hafiz, William Lester, acted as pianist-accompanist, at Assembly Hall; on Monday evening February 19, compositions by William Lester were interpreted by Fanny Myra Bailey, soprano, Hazel Huntley, contralto, Merle M. Meagley, bass-baritone, Clarence Evans, violinist and William Lester, pianist; on Thursday evening February 29th, the program consisted of "An Evening with Liszt" and "Songs by Schubert," Fannie Myra Bailey, soprano, Leonard Lahr, pianist, and William Lester, accompanist. These are only a few of the events given by Mr. MacBurney during the season of 1911-12, but they are sufficient to show the extent of the work he is doing and the artistic quality of the events.

SHORT ITEMS OF INTEREST.

The Voo Steia Academy of Music in Los Angeles gave its 25th students' recital at Gamut Club Auditorium on Tuesday evening, May 14. The program, which was debited and interpreted, was as follows: (a) Sonata-tine, (Reinecke), (b) The Swallow, (Schiller), (c) Sonata-tine, (Reinecke), (d) Sonatine (Reinecke), (e) Hide and Seek, (L. Schytte), class of Mr. C. Bates, (a) Elsa McLaughlin, (d) Myrtle von Stein, (c) Martha Mateer, (d) Hazel von Stein, (e) Leon Folsom: Frolics, (von Wilms), Hope Hall (class of Mr. H. Hilburg); The Jumping Frog, (C. Sechster), Ruch Whittington (class of Mr. T. F. Freeman), violin, Chant d'Adieu, op. 37, (Benion Lagger), Raye Telfer, violin (class of Mr. L. Coe), Ronald Telfer, accompanying; piano, (a) Little Dancer, (Schytte), (b) Youth and Joy, (Schytte), (c) Ralph Montee, (b) Kenneth Montee (class of Miss S. Spangler); Second Valse, (Godard), Miss Ethel Thomas (class of Miss L. Adams), violin, Adoration, (Borowski), Miss May Hayes (class of Mr. L. Coe), Miss Hazel Hammer-ton, accompanying (class of Mr. Freeman); piano, Agarell, (Sinding), Miss Hazel Hammer-ton (class of Mr. Freeman); Etude Melodique, (J. Rogers), Miss Dorothea Vogel (class of Mr. H. von Stein); Sonata A major, (Scarlatti), Master Dorsey Whittington (class of Mr. von Stein); Rustle of Spring, (Sinding), Miss Hazel Vogel, (class of Mr. von Stein); Second Mazurka, (Godard), Miss Genevieve Edwards (class of Mr. von Stein); Minuetto Scherzando, (B. Stavenhagen), Miss Ethel Leaver, (class of Mr. von Stein); Prelude (Rachmaninoff), Mr. V. Nemechek, (class of Mr. von Stein); Valse, A flat major, (Chopin), Miss Nellie Brigham (class of Mr. von Stein); Valse, E flat major, (Chopin), Mr. Clarence Bates, (class of Mr. von Stein); Concerto, D minor, (W. A. Mozart), with Cadezza by Reinecke, Miss Reta Mitchell, (class of Mr. von Stein); Mr. von Stein accompanying.

* * *

The Genss Club gave a very interesting recital at Kohler & Chase Hall on Tuesday evening, May 14. The participants included Miss Seta Stewart, who is a pianist possessing fine musical taste and a ready technique. Miss Laura Lundegaard, also a pianist of considerable talent and fine trinitas, Mrs. Edward Leech, a vocalist of much charm and temperamental qualities, the Misses Hazel and Myrtle Wood, who have often been admired here for their highly artistic reading of vocal classics, Charles Bulotti, one of the finest tenors on this coast and an artist of the most approved intellectual type, Miss Mildred Turner, whose pianistic achievements are not new to San Francisco and who has repeatedly enthused audiences with her skillful playing and last, but by no means least, Miss Elizabeth Price, a contralto soloist of the finest efficiency, who both technically and emotionally meets all the various requirements of the art of song. The complete program was as follows: Sonata, G minor, (Scarlatti), Miss Seta Stewart; L'Éte, (Chaminade), Villanelle, (Dell'Aquila), Mrs. Edward Leech, Rhapsodie Hongroise, No. 6 (Liszt), Miss Laura Lundegaard; Ahabali, (Toi Innon), Elnkehr, (Hil-dach), the Misses Hazel and Myrtle Wood; Una Furtiva Lagrima (Donizetti), Ich Liebe Dich (Genss), Charles Bulotti; Polonaise, E flat major (Chopin), Miss Mildred Turner; contralto solo, Miss Elizabeth Price; Valse (Saint-Saens), Miss Seta Stewart.

* * *

The Sequoia Club was entertained with a music program on Wednesday evening, May 15, under the direction of Theodore Vogt, who presented a list of compositions by Johannes Brahms in commemoration of the anniversary of his birth. Miss Helen Pette a lyric soprano, new in the community, gave three of the composers' most delightful songs: "To Nightingale," "An Old Love," "In Lonely Wood." Piano solos, including "Ballad," op. 10, No. 1, were played by Miss Etta Surrmann, "Hungarian Dances," for four hands were played by Mrs. T. E. Cutten and Mrs. R. G. Thane and Mrs. W. D. Fenner. A Brahms chorus for Ladies' voices is a feature of the club every Tuesday morning under the direction of Vogt.

* * *

The Pacific Coast Musical Review is in receipt of a program given by Mme. Louise Tetrzanni, assisted by Miss Emma Trentini, Miss Leopoldine Konstantin, Phil Bekkers, violinist, and the Mauretania Orchestra on Board the Cunard Liner Mauretania on Friday evening, April 26. The event was given for the benefit of the Seamen's Charities at Liverpool and New York, and the families of the crew for the Titanic disaster. The concert was under the management of Andreas Dippel. Among the names in the list of the committee in charge the following are familiar to San Franciscans: Hon. John Hays Hammond, Theodore Hardee, Hon. R. B. Hale, Hon. David Lubin, Ogden Mills, Hon. Wm. T. Sesson and Isidore Jacobs. The program was as follows: Selection, "Samson et Dalila" (Saint-Saens), Mauretania Orchestra; opera selections, Miss Emma Trentini; song, Ave Maria (Gounod), with violin obligato, Madame Luisa Tetrzanni; recitations Tempora Mutantur, (Baumbach), Heidenroschen, (Goethe), Miss Leopoldine Konstantin; violin solo, Meditation from Thais, (Massenet), Mr. Phil Bekkers; Chairman's remarks; songs: (a) The Swallows, (F. Cowen), (b) The Last Rose of Summer, (c) The Song of the Lark, (d) I Know a Lovely Garden, (D'Hardelot), (e) Where My Caravan Has Rested, (Lohr), Mr. W. Ballyn, (R. M. S. Mauretania); song: (a) Naughty Marietta, (Herbert), (b) Valse from La Boheme, (Puccini), Miss Emma Trentini; La Sorentina, (Tosti), Valse, (Venzano), Madame Luisa Tetrzanni, March from Tannhauser, (Wagner), Mauretania Orchestra; at the piano, Mr. T. Jenkins; America, "God Save the King."

* * *

During the last four months the Pacific Coast Musical Review has received about twelve excellent programs from the Saturday Club in Sacramento, but somehow we have been unable to give them adequate space. They are, however, such important musical events that we will

not fail to publish them for the benefit of our readers. We shall therefore give a list of them in this issue.

The 32nd recital took place on January 4, a program analysis was given by Mrs. Henry White. Compositions by Bach, Franz, Jensen, Debussy, Arensky, H. J. Stewart, Brahms and Mendelssohn were interpreted by Miss Stella Elgund, Miss Edna Zimmermann, Miss Anna Dyas, Walter Longbotham and Miss Hazel Pritchard. Miss Zulettia Geery presided at the piano. The 32nd recital was given on January 16th, a program analysis was given by Mrs. F. Merling, who interpreted one of his well known programs of classical piano literature. The 32nd recital took place on January 20th. The program analysis was presented by Miss Henrietta Andriot. Compositions by Beethoven, MacDowell, Dvorak, Loce, Rubinstein, Moszkowski, Ries, Wieniawski, Franz, Scarlatti, Hahn, Thomas, Rachmau-off and Chopin were rendered by Miss Mary Kendall, Mrs. Chas. Merling, Miss Esther Hills, Miss Helen S. Patterson, Edward Pease and Miss Imogen Peay. Miss Zulettia Geery was at the piano. The 32nd recital was given at the High School Auditorium on February 3rd. Mrs. Geo. M. Purnell gave the program analysis. Compositions by Weckerlin, Gounod, Chaminade, Faure, Godard, Franck, Pessard, Delibes, Dind, Masse, and Alard were interpreted by Miss Florine Wenzel, Mrs. T. Frankland, Miss Alma Anderson, Edward Pease, Mrs. J. W. James, Dr. Arthur Heft and Mrs. Leo Steppan. Miss Zulettia Geery was at the piano. The 32nd recital took place at the Diepenbrook Theatre on February 12th and consisted of a cello recital by Elsa Ruegger with piano accompaniments by Gertrude Ross. The 32nd recital was given on February 17th. The program analysis was rendered by Miss Anna Gilbert. Compositions by Arne, Mendelssohn, Chopin, Cramer, Rubinstein, Schumann, Leschetitzky, Schubert, Kucken, Borodin, Debussy, Godard and Meyerbeer were interpreted by Miss Alda McBride, Miss Edna Barnes, Mrs. J. N. Wilson, Miss Pauline Johnston, Miss Bernice Smith, Miss Edith Hammer and Miss Yorna Smith. Miss Zulettia Geery was at the piano. The 32nd recital was given on March 2d and represented a memorial concert in honor of Mrs. Frances Moeller, officer and active member of the Saturday Club, who died on February 20th, 1912. Compositions by Brahms, Rubinstein, Arthur Foote, Saar, Chopin, Henselt, Baston, Douy, Cowen, Mendelssohn were rendered by the Club Chorus consisting of Mrs. J. A. Moynihan, Mrs. J. A. Moynihan, Mrs. Alda McBride, Mrs. John Madden, Miss Lillian Nelson, Mrs. Robert Hawley, Mrs. Lloyd Warren, Miss Wessie Johnston and Mrs. Robert Lloyd; other participants were: Mrs. Charles Merling, Miss Margaret Harney, Homer Henley, Miss Zulettia Geery, Dr. Arthur Heft, Karl Grienerauer, Walter Longbotham, George W. Bostwick, Robert Lloyd and W. E. M. Beardsley. The 32nd recital took place on March 16th. Compositions by Mendelssohn, Schumann, Herbert, Bach, Schubert, Heller and Moszkowsky, and Welsh, Russian, German and Andalusian folk songs were rendered by Robert Lloyd, Miss Edna Martin, Miss Lena Frazee, Egbert Brown, Miss Luella Farley, Mrs. William Murrell and Miss Florence Lanthorn. Miss Zulettia Geery was at the piano. The 32nd recital which took place on March 16th consisted of a violin recital by Efram Zimbalist with Max Chotzimoff at the piano. The 32nd recital which took place on April 16th was a chamber music program by the Flonzaley Quartet. The 32nd recital took place on May 1st and represented a lecture song recital by Dr. Fritz Conrad Gruger, lecturer, and Mme. Gertrude Wilmsom, soprano. The subjects represented included: The Folk Song, The Ballard, Historical, Love Romance and Artist and the 32nd recital was again a lecture song recital by Dr. Kruger and Mme. Wilmsom. The entire program was devoted to the Art Song on this occasion. Composers represented were: Mozart, Beethoven, von Weber, Schubert, Loewe, Cornelius, Schumann, Franz, Mendelssohn, Brahms and Bohn. The 32nd recital consisted of a program given by Alexander Heinemann and his able accompanist John Mandelbrod.

* * *

An Associated Press dispatch from New York, dated May 16, says: "Jan Kubelik, the Bohemian violin Wizard, who has been giving a farewell tour in America, sailed for home on the liner Amerika today, \$142,000 richer than when he came." This was his share of the profits of his American tour.

* * *

A very pleasant evening was supplied by the San Franciscans in the Westminster Presbyterian church Tuesday evening, May 22. The organization includes Beth Milliken, violin, Karthe Loewinsky, cornet, Lillian Capp, pipe organ. They were assisted by Esther Kelly Williams, soprano, and Eveleth V. Brooks, accompanist. There were solos by the different members of the organization, which were well performed and were received with great applause. Miss Capp performed the Pastoral in F sharp minor with much beauty. Miss Milliken played "Wieniawski's L'Étude" in fine style. Mrs. Loewinsky performed "Meditation" by Lavale, and several other numbers successfully. Altogether there were eleven numbers on a regular program, which was amplified with encore pieces.

* * *

The Lorelei Club of Stockton, Percy A. R. Dow, director, gave a concert under the auspices of the Philomathean Club of Stockton at their club house on Monday evening, May 13. The assisting soloist was Sig. Roberto Marin, operatic baritone, and the accompanist was Mrs. H. A. Prole. The program was as follows: Fagan's Wedding March (Soderman); The Lord Is My Shepherd (Schubert); Songs—Tender Time (Hil-bruck), Neutic della Patria (Andrea Chénier), Sig. Roberto Marin; Blue Bells of Scotland (Folk Song), O Sunshine (Schumann), Dragon Flies (Bargiel); Vocal Duet—Mrs. Bertha Housken, Mrs. Mary L. Raggio; I'm Wearin' Awa, Jean (Foote), Were My Song With Wings Provided (Hahn), Lullaby (Brahms), Looks and Eyes—Mrs. Herbert A. Prole, Miss Ethel Clara, R. M. von Stein, Myrtle Stephens, Helen Wright and Eleanor Young, from "The Lorelei"; Now Is the Month of Maying (Templeton Strong).

Miss Harriett Hundley was presented by her teacher, Julius Rehn, Weber, in a piano recital at 2339 Piedmont avenue, Berkeley, Friday afternoon May 17, with this programme: (a.) Sonata Pathétique, op. 13 (Beethoven), (b.) Rondo Capriccioso, op. 14 (Mendelssohn), Grand Sonata op. 1 for violin and piano (Tartini), Miss Katherine Hundley, violinist, (c.) Polonaise (Militaire) A major, op. 40, No. 1 (Chopin), (b.) Prelude, D flat major, op. 28, No. 15 (Chopin), (c.) Valse, C sharp minor, op. 64, No. 2 (Chopin), (d.) Impromptu, A flat major, op. 64, No. 2 (Chopin), (a.) La Fleurie; piano and violin (Couperin), (b.) L'Abeille (The Bee) (Schubert), (a.) Valse—Dialogues, op. 73, No. 2 (Schubert), (b.) Consolation, D flat major, No. 3 (Liszt), (c.) La Fileuse (Raff).



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THE MYLOTT-BULOTTI CONCERT.

An event that should be of much interest to San Francisco concert goers will take place at Scottish Rite Auditorium, next Tuesday evening, June 4th. Eva Mylott, a distinguished contralto soloist, who acted as vocal soloist on the Eastern and Canadian tour of Kubelik during the 1912 season, will give a grand concert at which she will be assisted by Charles Bulotti, the well known California tenor, who has scored a series of artistic triumphs in this territory during the last few years. Miss Mylott has received numerous endorsements by press and public which are exceedingly enthusiastic and which justifies one to assume that she is an artist of great faculties. Mr. Bulotti is a tenor of the finest taste and artistic execution. The program has been prepared with care, and there will evidently be a treat in store for those who decide to attend this important musical event. Prices will be \$1.00 for general admission, and \$1.50 for reserved seats. Tickets are now on sale at Sherman, Clay & Co., and may be had at the hall on the evening of the concert.

MRS. OSCAR MANSFELD'S PUPILS' RECITAL.

Pupils of Mrs. Oscar Mansfeldt will give a piano recital at Golden Gate Commandery Hall, next Monday evening, June 3d. The program, which has been judiciously selected, will be as follows: Gade—Sonata for Piano and Violin. Miss Helen Wilbur, Mrs. H. Roy, violinist. Pupil of Mr. Alexander Stewart: Chopin—Berceuse, Mozart—Concerto for three pianos (first time in this city), Miss Edna Goeggel, Miss Edna Montagne, Miss Roxana Weihe; Mendelssohn—Variations Serenades, Op. 54, Miss Roxana Weihe; Verdi—Liszt—Rigoletto, Miss Henrietta Higgins; Schubert—Liszt—Lehermeyer; Gabrielowitch—Melodie, Delibes—Pavane, Hermyers; Brahms—Ballade, Liszt—Valse, Miss Edna Montagne; Chopin—Etude, Op. 25, No. 12, Faure—Nocturne, Chopin—Scherzo, Op. 54, Miss Roxana Weihe.

BERINGER CLUB'S TWENTY-SECOND RECITAL.

The Beringer Musical Club announces its twenty-second recital to be given next Tuesday evening, June 4th, at Century Club Hall, corner Franklin and Sutter streets. The club is now in its fifth season and has been prominently before the public since February 1907, when it was organized by eight of the advanced piano and vocal pupils of the organization. The club during this time has also given concerts in Vallejo, Santa Rosa, Mill Valley, Burlingame, and three recitals at the Boys' and Girls' Aid Society. The club is doing effective work in the matter of creating interest among the students for musical events. The following elaborate program will be presented: Carnaval (for two pianos) (Ludwig Schytte), Mr. Gordon Norton and Prof. Jos. Beringer; Vocal—(a) "The Nightingale's Song" (Nevill), (b) "To

Sevilla" (Dessauer), Miss Irma Persinger; Piano—(a) Nocturne "Les Yeux" (Jos. Beringer), (b) "Fifth Hungarian Rhapsody" (Liszt), Mr. Gordon Norton; Vocal—(a) "Afton Water" (Scott) (Hume), (b) "Fiore che langue" (Rotoli), (c) "I Hear You Calling Me" (Marshall), Mr. Alexander Hind; Violin Solo—Polonaise (Vieuxtemps), Mr. Harry Samuels; Vocal—(a) "Since First I Met Thee" (Rubinstein), (b) "Tamo ancora" (Tosti), (c) "The Nightingale and the Rose" (Thompson), Miss Arena Torisgino; Piano—(a) Prelude, (b) Because, (c) Polonaise in A flat, Op. 53, Miss Zdenka Buben; Vocal—(a) Waltz Song from "Roméo et Juliette" (Gounod), (b) "Saper vorreste" (Verdi), (c) "If No One Ever Marries Me" (Liza Lehmann), Miss Irene De Martini; Danse Macabre (for two pianos) (Saint-Saens), Miss Zdenka Buben and Prof. Jos. Beringer.

CALIFORNIA ORGANISTS MEET IN OAKLAND.

OAKLAND, May 16.—An attendance of hundreds marked the inaugural public service of the Northern California chapter of the American Guild of Organists of the United States and Canada, which was held at the First Congregational Church tonight. The programme included: Organ prelude, "Picee Heroique" (Cesar Franck), Miss Virginie de Fremery, organist of the First Congregational Church; "Magnificat in D" (Wallace A. Sabini), conducted by the author, who is the organist of the First Church of Christ Scientist and Temple Emanuel, San Francisco; Scripture lesson, Rev. Frederic Carter, assistant pastor of the First Congregational Church; anthem, "I Beheld, and Lo" (Dr. Humphrey Stewart), conducted by the composer, who is the organist of St. Dominic's Church, San Francisco, with Warren D. Allen, organist of the First Methodist Church, San Jose, presiding at the organ. Prayer, Rev. Frank L. Goodspeed, pastor of the First Presbyterian Church. Response (Arthur Lewis), conducted by Wallace A. Sabini with Miss de Fremery at the organ; hymn, "Old Hundred," address, "The Ministry of Music," Rev. F. L. Goodspeed; offertory anthem, "O, Brightness of the Immortal Father's Face" (Mark Andrews), prize anthem of the guild in 1910, directed by Alexander Stewart, the director of the choir of the First Congregational Church, with Miss Bessie H. Beatty, organist of the First Methodist Church, at the organ; benediction, Rev. F. L. Goodspeed; "Nunc Dimittis in D" (Wallace A. Sabini), conducted by the composer, with Benjamin S. Moore, organist of Calvary Presbyterian Church, San Francisco, at the organ; organ postlude, "Sonata in C minor" (Julius Reubke), Mrs. E. H. Garthwaite. The vocal numbers were rendered by a quartet, including Mrs. George G. Winchester of the First Congregational Church, Oakland; Mrs. Carl E. Anderson of the First Presbyterian Church, Oakland; Robert M. Battison, of

Trinity Church, San Francisco, and Henry L. Perry of St. Paul's Church, Oakland, and the choir of the First Methodist, St. Paul's Episcopal and the First Presbyterian Churches of Oakland, numbering several hundred trained voices.—S. F. Chronicle, May 17.

OAKLAND CONSERVATORY SUMMER COURSE.

The Oakland Conservatory of Music, Adolf Gregory, director, announces a summer course, beginning June 10th, as follows: Course I.—Under the special supervision of the Director and other members of the Faculty. This special course embraces the following subjects, and lectures of inestimable value to all earnest students and teachers: Twenty-five Years Teaching Experience in Europe and America; Music as a Breadwinner; The Requirements of a Successful Teacher; Scale Formation; Intervals; Harmonics; Chords and Their Practical Application; Time, Rhythm and Accent; Melody Construction; Transposition and Modulation; Accompaniment and Orchestration; Phrasing and the Modern Technique of the Piano-forte; Music Considered as a Language; Sight Singing and Hints on Vocal Culture for all; The Alliance of Music and Poetry; Epitome of the Course.

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VOL. XXII. No. 10.

SAN FRANCISCO, SATURDAY, JUNE 8, 1912.

Price 10 Cents

MRS. RICHARD REES' PUPIL RECITAL.

One of the most satisfactory and most dignified vocal recitals we have ever attended in San Francisco was the one given by pupils of Mrs. Richard Rees at Kohler & Chase Hall on Friday evening May 31st. Above all there existed a certain professional atmosphere that is usually missing in a pupil recital, as Mrs. Rees introduced only students who were sufficiently well advanced to be successful professionally. Then, throughout the program there was evident a painstaking care in the matter of concise and clear diction so that every word could easily be understood, another feature that not every vocal teacher is sufficiently careful to insist upon. There was also apparent a delightful purity of pitch and easy voice production, no muddy intonation nor throaty effects marred otherwise capable efforts. Finally the program was selected with attention to the audience's likes as well as that of the student with the result that melodious and pleasing words were interpreted that were not beyond the capabilities of the participants, and

pression that appeals mostly to us, and makes us listen with much pleasure to this gifted vocalist.

Miss Lillian Tovin may be regarded as exactly the opposite type of vocalist as Miss Bruguere. By this we do not mean to infer that Miss Tovin is less artistic or capable, but that she is more of a dramatic interpreter than a lyric or emotional singer. The possessor of a ringing voice which she uses with a delightful vim and dash that occasionally thrills her hearers. Especially impressive is her colorature work, which we think is by far the best thing she does, although it is always pleasant to hear her sing. When we say that Miss Tovin is a dramatic singer, we do not refer to the quality of her voice, which is a genuine lyric soprano, but we mean her style and general mode of interpretation. She is a disciple of the operatic school of singers, and her range and mellow quality of voice will always gain for her the admiration of her audiences. We might add here that all the singers introduced by Mrs. Rees on this occasion are professionally active and are making a fine impression in their various spheres of activity. Their bearing, charming personal appearance and ease of deportment reveal the experienced vocalist.

These efficient vocalists were assisted by Aileen Murphy, pianist, a pupil of Roscoe Warren Lucy. We have heard considerably of this youthful pianist, but had never the pleasure to hear her, and we were glad to have this opportunity of personally admiring her skill. Miss Murphy is a young student of fourteen or fifteen years. Her technique is astonishingly fluent and facile for one so young in years and experience. Indeed it is fully matured, the tone being big and round and the runs, thrills, triplets and other pianistic frescoes are brought out with delightful fluency. Her touch is singing and soft, and when necessary becomes quite virile and forceful. Her phrasing is very intelligent and at times even far beyond her years. We do not hesitate to say that Miss Murphy is unusually talented and that she has been trained with skill and thoroughness by Roscoe Warren Lucy, who has every reason to feel proud of his pupil, as the latter is justified to feel proud of her teacher. Mrs. Rees may have the satisfaction to know that she has given one of the most enjoyable recitals of the season, and Mr. Lucy may feel the accompaniment with the finest artistic instinct.

The complete program was as follows: Part One—1. Would That My Love (Mendelssohn), Miss Du Chene and Miss Bruguere; (a) Fiore che Langue (Old Italian) (Botoli), (b) To Spring (Gounod), (c) Voi lo sapete (Cavalleria Rusticana) (Mascagni), Miss Du Chene. (a) Connais tu le pays (Mignon) (Thomas), (b) When the Roses Bloom (Reichardt), (c) O Dry Those Tears (Del Riego), Miss Bruguere; (a) Long Ago in Egypt (Lehmann), (b) April Morn (Batten), Miss Tovin. Part Two—Barcarolle (Taies of Hoffman) (Offenbach), Miss Du Chene and Miss Bruguere; (a) Un bel di vedremo (Madame Butterfly), (b) The Year's at the Spring (Beach), Miss Du Chene; (a) A Dream (Bartlett), (b) A Bowl of Roses (Clarke), (c) Il est bon, il est doux (Herodiade) (Massenet), Miss Bruguere; (a) The Rosary (Nevin), (b) The Nightingale (Nevin), (c) Aria (Giocondi) (Ponchielli), Miss Tovin; Rigoletto Fantasia (Verdi-Liszt), Miss Murphy.

EIGHTEENTH MANSFELD CLUB PIANO RECITAL.

The Mansfeld Club gave its eighteenth piano recital at Kohler & Chase Hall on Wednesday evening May 22d. The hall was crowded to its capacity and the enthusiasm that prevailed throughout the rendition of the program proved that the participants made a fine impression by reason of their artistic efficiency. The program began with a most musically interpretation of Beethoven's Sonata Appassionata by Miss Sarah Unna. Miss Unna is unquestionably one of the most gifted pianists introduced by Hugo Mansfeldt in this city. She possesses the fine sense of rhythm that reveals the born artist, and her accentuation and virility of touch all a certain force to her natural artistic faculties. Her reading of the classics impresses one with the conviction that she thinks over any musical ideas that might be concealed in the work and then reads it with a deliberation and gracefully rounded mode of phrasing that forces her musical auditors to admire her powers of concentration. Miss Unna is surely one of the ablest young pianists we have heard this season.

Miss Constance Morgan played two Liszt compositions with that brilliant display of technique and that readiness of digital facility that forms an absolute requisite for the adequate interpretation of the master's difficult pianistic problems. Miss Morgan is certainly well equipped to give these Liszt numbers a brilliant reading and the applause which the audience so willingly bestowed proved that she succeeded to delight her hearers. Miss Selma W. Abrams, played a Scarlatti number and two Tschaiakowsky compositions most pleasingly. She proved conclusively that she had applied herself to her

studies with praiseworthy success and that her training has been such as to justify Mr. Mansfeldt to introduce her in the excellent company of the Mansfeldt Club.

Miss Esther Hjelte, who has been admired on several occasions as one of Mr. Mansfeldt's most successful disciples, interpreted a group of three exceedingly musical works. She displayed on this occasion, as on former ones, a fine emotional sentiment which was emphasized with a certain delightful vivacity that brought out in particular the beauties of the Noszkowsky work. Miss Hjelte is exceedingly musical and succeeds in reading every composition in a manner to emphasize its inner meaning and its poetical environment. The complete program of this recent Mansfeldt Club recital, of which everyone connected therewith may well be proud, was as follows: Sonata Appassionata, op. 57 (Beethoven), Miss Sarah Unna; Paganini Etude No. 2, E flat (Liszt), Gondoliera, Venezia e Napoli (Liszt), Miss Constance Morgan; Pastorale e Capriccio (Scarlatti), En Troika (Tschaiakowsky), Mazurka de Salon (Tschaiakowsky), Mrs. Selma W. Abrams; Barcarolle (Mozzkowski), Humoresque (Dvorak), Third Movement from Suite in C major (Mozzkowski), Miss Esther Hjelte; Feuerzauber (Magic Fire Scene from "Walkure") (Wag-



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yet were of sufficient artistic importance not to be considered as trivial. It would be difficult to enumerate more effective features of what an ideal pupils' recital ought to be.

The complete program will be appended to this review. In the meantime we desire to speak of the singers individually. Miss Thelma du Chene possesses a clear and exceedingly flexible soprano voice which she uses with fine musical instinct. When the occasion demands she can become quite intensely dramatic and she succeeds splendidly in securing effective climaxes. She is a singer of the most impressive type. Among the most musical singers we have heard in this city recently must be counted Miss Camille Bruguere, contralto. Her voice consists of rather a warm mezzo timbre which is often employed with the most charming effect. Miss Bruguere is exceedingly emotional in her phrasing which makes her a splendid ballad singer. Particularly delightful is her use of the mezzo voice which she uses, unlike a good many vocalists, with fine discrimination never overdoing the effect nor failing to use it when it is most effective. Her phrasing is very skillful. She rarely fails to secure the essence of poetic thought contained in a composition. It is her splendid art of re-



MISS SARAH UNNA, Pianist

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ner-Brassini), Rondo Capriccioso (Mendelssohn), Rhapsodie Hongroise No. 8 (Liszt), Miss Sarah Unna

Robert Talmie, the well known piano pedagogue, has been confined to his home by sickness for several weeks. He is just recovering and is again able to resume his work.

The Pacific Coast Musical Review hears with much regret that Samuel Savannah is confined to the hospital as the result of a badly sprained foot. At first the accident was considered trivial, but owing to some misunderstanding of the case by a local physician the originally rather harmless sprain developed into an affection of the bone, and for a time the physician at the hospital thought it necessary that the foot had to be amputated. Mr. Savannah has been at the hospital between five and six weeks, and at the present time of writing it is not yet definitely known how serious her husband's critical condition, but is summoning up all her strength to continue his violin class. We sincerely hope that Mr. Savannah will be able to overcome his accident without serious consequences.

Mrs. L. S. Sherman, and Miss Elsie Sherman left last week for a vacation trip to the Yosemite Valley and its surrounding country. They expect to be gone several weeks in order to enjoy to the fullest extent the natural beauties of that remarkable scenic Eldorado.



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EDITORIAL ANNOUNCEMENTS.

The editor of the Pacific Coast Musical Review visited Los Angeles last week after an absence from the Southern Metropolis of over a year. We found Southern California as lively as usual, but as our gathering of news represented matters of rather personal interest we left publication of the same over for the next issue. The article will contain news of interest concerning a number of prominent musicians we met during our visit.

A short time ago we announced a fearless and vigorous campaign on behalf of the resident artists. We shall begin this campaign in earnest in the issue of July 22d. At that time we shall have to make an announcement of the utmost interest to our California artists, and one which will show them that the Musical Review is not satisfied with talking, but is also eager to act when an opportunity arises. The announcement which we will make will revolutionize the conditions regarding local artists in a most peremptory fashion.

Owing to the summer size of the Musical Review we were compelled to leave over a few important local events until next issue. Among these are: An Ibsen-Grieg program given at Scottish Rite Auditorium on June 1st, a piano recital by the pupils of Mrs. Oscar Mansfield, a concert given by Miss Eva Mylott, assisted by Charles F. Bulotti and Frederic Maurer, and a pupil recital by the Berliner Musical Club.

We call from the San Jose Morning Times of May 16th the following interesting item: Dean Douillet of the College of the Pacific yesterday afternoon rendered a piano recital to the students of the San Jose high school. The pieces played by Dean Douillet were interpreted with feeling, understanding and character. He put his whole heart and soul into his work and made the piano literally speak human language. This is the power of a really gifted musician and comes with nature only, rooted in the core of the blood. Praise was given Dean Douillet such as is very seldom given by the high school students. The dean was compelled to give two encores, which were wonderfully and beautifully given.

CECILIA CHORAL CLUB CONCERT.

The Cecilia Choral Club, with a chorus of one hundred voices, with Carl Edwin Anderson, (tenor), and Miss Harriet B. Fish, accompanist, gave its thirty-fifth concert, Monday evening, May 27, at the M. E. Auditorium, under the direction of Percy A. R. Dow. The program was in two parts. The first portion included "Song of the Vikings" by E. E. Panama for the mixed chorus; a Kashnir song by Feudens; Rodolpho's aria from "La Boheme"; Horner's "Banjo Song"; "Caro mio ben" by Giordani; and "The Rose Mora" by Ronaldi—all for tenor voice, which were sung by Mr. Anderson very pleasantly; and three numbers for mixed chorus—"The Singers" by Alfred Gaul, "The Brook" by Edward MacDowell and "The Mill" by Jensen Bajer. The second part of the program was S. Coleridge-Taylor's cantata of "Hilswa's Wedding Feast" by Mr. Anderson and mixed chorus. Mr. Anderson, as soloist, performed excellently. The chorus, embracing many good voices, responded to the conductor's baton alertly and with satisfactory volume. The general effect has not been surpassed by the Cecilia Choral Club at any previous concert. Many congratulations were extended at the close of the performance.

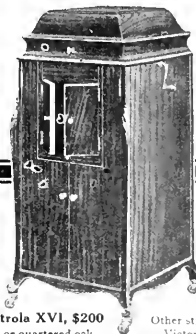
The chorus consisted of the following:
Soprano—Mrs. A. A. Andre, Miss Melina Beunerman, Miss Jeanette Condy, Miss Juliet Carroll, Miss A. L. Connolly, Miss Emma Coley, Miss Maude Davey, Miss Ethel Dewing, Miss Pearl Dewing, Miss Devoney, Mrs. Fred Fish, Miss Feine, Mrs. W. P. Eaton, Miss C. Greenberg, Mrs. K. M. Hayden, Miss Ada Hayden, Miss Vida Horton, Miss C. Keene, Mrs. Robert Keys, Miss Grace Kidwell, Miss Elaine Kinnell, Mrs. Evelyn Kurtz, Miss H. M. Mancels, Miss G. Mancels, Miss Mabel McQueen, Miss Mabel McKee, Mrs. R. C. Mitchell, Miss Dora Mullins, Mrs. T. W. Munroe, Mrs. H. Nye, Miss Genevieve O'Kane, Miss O. Park, Miss E. Peck, Mrs. Emma Pearce, Miss Ada Rockwood, Mrs. Ida Reed, Mrs. E. Saylor, Miss Helen Sanderson, Miss Fay Snow, Miss Sherrill, Mrs. L. Smith, Miss M. Snyder, Miss Marguerite Tebbis, Mrs. W. H. Thomas, Miss Gladys Wright, Miss Suse Ward, Miss Bessie Logan, Mrs. Loan, Mrs. V. D. Yates.

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THE LORING CLUB CONCERT.

The fourth concert of the thirty-fifth season of the Loring Club, took place in the Scottish Rite Auditorium Tuesday evening, May 28. The Club was assisted by the Beel Quartette; also by R. E. Saxe and John Lynch, solo singers. Frederick Maurer was at the piano. Wallace A. Sabin directed. The reputation of the Club and the store of good things in the program were sufficient to crowd the ground floor and balconies of the auditorium to the limit. The performance opened with "Evening on the Rhine" by C. Joseph Brambach, which went smoothly but did not develop interest as effect as succeeding numbers. But two Irish songs followed, "The Shan Van Vocht" and "The Shan Van Vocht" strongly caught the fancy of the large repetitions were demanded in songs were directed in such a heart effect. "The Shan V" ranged for men's voice triumphantly to its cl' strict and stern mar- love song by Franc Kitty," tilted also sentiment which lowers of Tor heart strings tion as its Beel Quar stone a' weal' in'

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The Pacific Musical Society gave its last program of the season 1911-12 on Wednesday morning May 22d. It was a most artistically arranged event and was interpreted in the most approved musical manner. The program was as follows: Sonata in D major, Op. 18 for Piano and Violoncello (Rubinstein), Mr. Eugene Blanchard, Mr. Louis Schussler; The Song of the Sea (Lied) (Lied) (Lied) (Lied) Das ist ein Tag (Clara Schumann), On the Down (Rosalie Haumann), Miss L. M. Spiegel, Miss Clara Rosenberg at the piano; Piano Solos—(Phélie Passione) (Sauer), Nocturne, C sharp minor (Chopin), Danube Waltzes (Schulz-Evler), Mr. Eugene Blanchard; Choral—The Lord is My Shepherd (Bargiel), Morning Serenade (Schubert), Christmas Song (Lied), Mrs. C. Schussler, piano, Mrs. Wm. H. Blanks, Organ, Mr. Theodor Violin.



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R. B. Richmond, formerly manager of the Oakland store of Sherman, Clay & Co., has accepted a position with the Rudolph Wurlitzer Co., in Chicago. Mr. Richmond is quite an aggressive young man and the big Chicago house ought to give him many opportunities to utilize his unquestionable ability.

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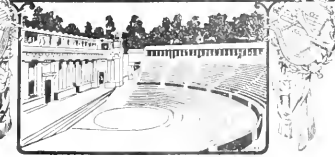
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About the first of the month Miss Elizabeth Simpson, the well known pianist, teacher and lecturer, left for a two weeks' vacation at Mt. Hermon. Miss Simpson has been selected as one of the faculty of the University Summer School this season as piano soloist to illustrate Mr. Surro's lectures. This will necessitate Miss Simpson's stay in Oakland during the summer and will enable her to continue her teaching and other work. Miss Simpson has every reason to feel gratified with her success last season as soloist with the Stewart Orchestral Society concerts, as soloist of her own two public recitals in Oakland and Berkeley as a member of the University Summer School Faculty for two successive seasons, as lecturer before the Berkeley Piano Club and the California Music Teachers Association and various other clubs—and all of this in addition to her regular teaching.

MUSIC ACROSS THE BAY



By ELIZABETH WESTGATE

Oakland, June 3, 1912.

One of the fortnight's most important events on this side was the appearance of Mr. and Mrs. Cedric Wright in violin recital in Alameda. These two young players have been students of Sevcik in Vienna for the last year. Mr. Wright having also been a disciple of the Bohemian master in Prague, before his removal to the Austrian Capital. I had heard these delightful players in private; but even then I was hardly prepared for the splendid dash, enthusiasm—erve—their public performance. This was the program: Concerto Duo, (S. Cohen), Dedicated to Mr. and Mrs. Wright; Devil's Trill, (Sonata), (Tartini), Mildred Wright; Scotch Fantasia, (Bruch), Cedric Wright; Concerto, 1st Movement, (Tchaikowski), Mildred Wright. The unaccompanied duo was most interesting, setting forth not only the players themselves, but a work not heretofore heard, and one, be it said, of great worth. It is very modern, and has fine opportunities for technical display as well as for the exploitation of emotional ability. The difficulties of the Tartini Sonata and of the Tchaikowski concerto were played with quite astonishing bravura by the slight girl, who forgot audience and everything else in her intense concentration in the work she was about. Her playing created something very like a sensation amongst the large audience. Mr. Wright is a poetic player, has insight and intellectual order, and a warm as well as a limpid tone. This gifted pair, now at the very beginning of their musical careers, indicating more years with Sevcik and perhaps other great teachers—have already made a deep impression, and their future will be watched with interest.

At a concert in a private studio in Alameda recently, Mrs. J. E. Birmingham sang three songs, again revealing the velvety quality of her contralto voice, the art which she invariably displays, and the distinguished quality of her singing. That distinction is an individual attribute, and is seen in all Mrs. Birmingham does. In the lovely lyric, *Psyche*, by Padalidie, which by the way, Mrs. Birmingham heard in Paris by a star of the Opéra Comique, with the composer at the piano; and in the famous descriptive song of Liszt—*Die drei Zigeuner*, with its equally descriptive accompaniment, the singer presented contrasts which met instant response from the seventy guests assembled. For encore, she gave the slumber song from Dr. Stewart's Yosemite legends, with all of which songs she has lately identified herself. It was, however, in Frederick Stevenson's *The Salvation of the Dawn*, with its impressive text, and with its obligati of violin and violoncello, that the singer reached her heights. This remarkable work, with its final admonition,

"Look well, therefore, to this day!"

was met at its close with a moment of thrilling silence before the applause came.

Julius Rehn Weber presented another of his students at a studio recital. Miss Harriet Hundley, a talented young girl of sixteen years, possesses technique sufficient easily to accomplish the most arduous and difficult. Not only that; she showed, as all of Mr. Weber's pupils whom I have heard invariably do, a keen appreciation for the inner meaning of the works she essays. In that lies the difference between the results of the "average" instructor, and the results of one called to teach! The inspiring teacher has endless enthusiasm, a clear understanding of individual temperaments, a broad outlook on the musical field besides, of course, the technical equipment for teaching. Such an instructor produces intelligent players like young Miss Hundley. Miss Katherine Hundley, a sister, is a pupil of Hother Wismer, and as a violinist revealed herself a player of promise, and, already, of considerable fulfillment. She has a special fitness for the interpretation of the classics—as Mr. Wismer's students must indeed have—and also ability and skill for modern compositions. Recitals like the one whose program follows are among the many matters which make the teaching of music the most satisfying vocation in this best of all possible worlds: Sonata Pathétique (Beethoven), Rondo Capriccioso, (Mendelssohn), Sonata for Violin and Piano, Opus 1, (Tartini), Polonaise—major, (Chopin), Polonaise—minor, (Chopin), Valse, Op. 34, minor, (Chopin), Impromptu, A flat, (Chopin), La Fausse piano and violin, (Chopin), The Bee, (Franz Schubert), Valse, (Schubert), Consolation, No. 5, (Liszt), La Fausse, (Rohr)

Percy A. R. Dow gave the 36th concert of the Cecilia Choral Club at Unitarian Auditorium last Wednesday evening. One hundred voices sang Hiawatha's Wedding Feast, by S. Colbridge Taylor, with Carl Anderson as special soloist and Mrs. Hughes accompanist. The large associate membership provided the auditorium, and the concert is declared to have been one of the most successful in the history of the Club. Mr. Dow has special skill for his work in this particular field and achieves at all times most effective programs.

On Monday evening, May 6th, at her studio, Mrs. Blanche Ashley presented her daughter and pupil, Miss Phyllida Ashley, in a vocal recital. Mrs. Ashley, it will

be seen teaches both piano and voice, and her daughter is one of her most gifted students. Miss Ashley sang works in French, Italian, English, German, Spanish, and a little Irish song. On the following Monday evening four other vocal pupils gave a recital. There were several duos, and solos selected from Vaci, Sidney Homer, Lohr, Arthur Felsencher, Charles Wakefield Cadman, Gounod and Massenet. The students were assisted by Miss Georgia Doncherty, violinist.

FREDERIC BIGGERSTAFF'S PUPIL RECITAL.

Frederic Biggerstaff presented his pupils in a piano recital at Sherman, Clay & Co. Recital Hall on Friday afternoon May 31st. We have already referred to Mr. Biggerstaff's unquestionable efficiency as a piano teacher, when we reviewed the closing exercises at Mills College where Mr. Biggerstaff is a member of the faculty. We can only repeat here that his impressions as received at Mills College were here further emphasized by Mr. Biggerstaff's private pupils who gave evidence of unquestionable talent as well as thorough training in the technical and artistic requirements of piano-forte playing. The participants were: Miss Carol Eberts, Louis von Hergert, Miss Ruth McCargar, Miss Marion de Guerre, Miss Mariel Fletcher, Miss Majorie Wentworth, all of these pianists showing evidences of superior qualifications. It was an exceedingly interesting recital and the applause bestowed upon the young musicians was well deserved. Mr. Biggerstaff and his students have every reason to feel gratified with the success of the event. The complete program was as follows: Barcarolle, F minor (Rubinstein), Papillon (Grieg), Gondoliera (Chopin), La Cenerentola (Chopin), Fantasia (Chopin), Etincelles (Moszkowski), Mr. Louis von Hergert: Prelude, Nocturne, Op. 27, Etude, A flat, major, Op. 25 (Chopin), Miss Ruth McCargar: Sonata, D major (Scriabin), Toccata and Fugue, D minor (Bach-Taussig), Miss Marion De Guerre: Romanza from E minor Concerto (Chopin-Schott), March Wind (MacDowell), Frühlingssnacht (Schumann-Liszt), Miss Mariel Fletcher: Ballade, D major, Op. 10, Rondo Capriccioso (Mendelssohn), Miss Majorie Wentworth: Rigoletto Fantasia (Verdi-Liszt), Miss Ruth McCargar: Etude, E major, Op. 10 (Chopin), Variations on the name "Abegg" Op. 1 Schumann, Miss Marion De Guerre.

ALEXANDER HEINEMANN MUCH IN DEMAND.

That the opportunity afforded to vocalists by an artist of Mr. Heinemann's international reputation is not underrated may be gathered from the fact that this distinguished pedagogic and artist has already gathered around him a large class of vocalists recruited from our best singers and students. Upon urgent request of certain students who are not blessed with overmuch worldly possessions, and who would partake of the knowledge of Mr. Heinemann, the great artist has been finally induced to allow them to form classes of two or three, and thus bring the price of lessons within their reach. Mr. Heinemann is always glad to assist really able vocalists, and when it was shown him that in accepting classes of two or three he would do a fine thing, he was ready to accede to the wishes of enthusiastic disciples of vocal art.

So, while singing lessons, which often pass the hour limit, when the master is particularly interested, at ten dollars, are beyond the reach of some of our advanced students and singers, a proportionate rate for classes of two or three will prove of great help to those eager to grasp the opportunity of Mr. Heinemann's presence in this city. It must not be forgotten that singers come from all parts of the world to take lessons from Mr. Heinemann in his Berlin studio, and even if they could reach that the master will likely not visit San Francisco for the next two or three years, it will be seen that those who seek information in the declaratory art of song will not be able to satisfy their craving unless they take advantage of Mr. Heinemann's presence now. Inasmuch as Mr. Heinemann is in San Francisco during the summer months, we should think that teachers or pupils from the interior city should make their summer vacation to gain knowledge from such a famous and distinguished source.

Often people return from Europe and claim to be pupils of famous teachers when they had but one or two lessons. Here is an opportunity to become a GENTLE pupil of Alexander Heinemann, the greatest male Lied singer of the day, without the necessity of a European trip and its attending evils. It would seem to us that during the summer months of Mr. Heinemann's presence here, he would not have enough time to meet the demands for his rare services. This week Mr. Heinemann gave two concerts in Los Angeles on Tuesday evening June 4th and Saturday afternoon June 8th, which will close his American tour of 1911-12. During that time he was honored by the Gamut Club which had him as its guest of honor on Wednesday evening June 6th. On Thursday evening June 6th Mr. Heinemann was the guest at a reception given by Miss Virginia Goodsell, the Musical Review's Los Angeles representative, to which prominent Los Angeles musicians had been invited. Miss Goodsell has located in Los Angeles as vocalist and teacher and she has made a host of friends who have been most kind to her. The reception was rather private and was attended by Miss Goodsell's

friends only. Mrs. Dorothy Camm, a sister of Miss Goodsell, studies with Mr. Heinemann in this city. Miss Goodsell's reception took place at the Hotel Willsboro.

Mr. Heinemann will return to San Francisco Monday June 10th and will continue his classes as usual.

ALCAZAR THEATRE.

"The Deep Purple" will be presented in the Alcazar Theatre Monday evening and throughout the week, with the three principal members of the original cast—Richard Bennet, Ada Dwyer and Mabel Morrison—resuming the roles they created and all of Belasco & Mayer's players effectively bested. One of Mr. Bennet's biggest hits was made as William Lake, Miss Dwyer as Kate Pallon, "Frisco Kate," won her second honors and Miss Morrison scored a distinct hit as Doris Moore, a part demanding a strong emotional expression. This trio alone would assure a successful acting production of a most remarkable play. Paul Armstrong, author of "Alias Jimmy Valentine," and Wilson Mizner, formerly of this city, collaborated in construction of "The Deep Purple."

SIX NEW ACTS AT THE ORPHEUM.

There will be six entirely new acts in the Orpheum bill next week. Florence Roberts one of the most distinguished and popular actresses that have appeared in this city is playing a brief season in vaudeville, and will open next Sunday matinee in the one-act fantasy "The Miracle" the author of which is James H. Morrison. She will be supported by Walter D. Greene, Charles Wyngate, John J. Morrison and Ebbel Merritt. "The Miracle" is intensely dramatic and affords Miss Roberts, in the role of Helen Alger, a splendid opportunity to display her great histrionic ability. "The Information Bureau" which will introduce the Five Sullys is a combination of singing, dancing, talking, and comedy situations happily blended into a twenty-minute rapid-fire offering. Three men and two girls comprise the Sully troupe and all of them are adepts in the respective lines. One of the most unique cycling performances ever witnessed will be presented by the Four Ritchies. They use a most remarkable assortment of freak machines and keep the comedy element of their act well to the front. For skill, daring and originality they have no superiors on the wheel. La Petite Mignon who will make her first appearance here is a dainty bit of a girl endowed with great talent and possessed of a new mode of mimicry. Her imitations of prominent players, although in a humorous vein, are faithful. Mignon is a natural born caricaturist and a capital comedienne possessed of a good singing voice. Al and Fannie Steadman will present what they call "Piano Capers." They also sing and dance well and furnish a very enjoyable quarter of an hour's entertainment. The Weston and Bentley Company will repeat their unique musical act and a novel and attractive feature of the new bill will be a terpsichorean absurdity entitled "On the Wall" in which John Tiller's London Company including the twelve Sunshine Girls and the Six Eton Boys will appear.

CALIFORNIAN TRIO'S FINAL CONCERT.

A "request program"—the closing concert of the season of 1911-12—was given on Saturday evening May 25th, by the Californian Trio at the artistic studio of Miss Elizabeth Westgate in Alameda where all the previous programs have been given. Mrs. J. E. Birmingham was the assisting singer, and was heard in three beautiful songs. Of these the impressive *Salutation of the Dawn* by Frederick Stevenson of Los Angeles was given, and even if it could attract attention, and there was silence for many seconds, instead of the usual immediate applause, at its close. The soloist was Charles Blank, the violinist, who played the Handel Sonata in A with a fine feeling for its classic phrases, and dignity also. Herbert Mee was advantageously placed in his three songs, which were followed by the Ariosa from Pagliacci very effectively.

The playing of the Trio is entirely commendable. It can only be said again—as has been said before in this paper—that the balance, the unity of purpose, and the skill in execution are all that could be desired. Miss Westgate, besides playing piano in the trio, played all the accompaniments with technical mastery and complete sympathy with the singers. The Californian Trio will now prepare for the autumn work, end will then resume the series of recitals of which the one just mentioned is the fourth. Seventy persons have been in the studio on each occasion. The personnel is Miss Westgate, piano, Mr. Blank, violin, and Hawley Hickman, cellist, always assisted by Herbert P. Mee, tenor.

The program on the occasion of this closing concert was as follows: Trio in C major, Opus 1, Number 3 (Beethoven); Tenor (a) Where'er you Walk, (Händel), (b) Thou Art So Like a Flower (Schumann), (c) Mother o' Mine (Young); Violin and Piano—Sonata in A (Handel); Contralto—(a) Psyche (Padalidie), (b) Die drei Zigeuner (Liszt), (c) The Salvation of the Dawn (Frederick Stevenson), With Violin and Violoncello Obligation, (from manuscript parts loaned by the composer); Trios—(a) Der Zweifler (Glinski), (b) Elegia, from Trio Opus 32, (Arensky), (c) Finale, from Trio No. 5, (Mozart).

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BACH FESTIVAL IN BETHLEHEM.

(From the Musical Courier, June 5, 1912.)

Bethlehem, Pa., June 2, 1912.

The Bach movement in America, started twelve years ago by Dr. J. Fred Wolle, in his native city of Bethlehem, Pa., and transferred by him to California in 1906, had its Eastern renaissance last week, when the Bach Choir of the Bethlehems gave a highly successful two days' festival in Packer Memorial Church, Lehigh University. Music lovers from all parts of the country were in attendance and, along with warm praise for the 1912 festival, there were heard manifold expressions of satisfaction that Bach activity has been resumed in its first and real home. In the minds of some visitors, the question had arisen whether the change of the place of rendition from the old Moravian Church in Bethlehem to the Packer Memorial Church at Lehigh University would not detract somewhat from the appeal of the festival. Those attending the sessions last Friday and Saturday actually found that any loss of historic interest was more than compensated for by the charming surroundings and associations of the University.

Packer Memorial Church, a massive, ivy-clad Gothic pile, reputed to be one of the finest churches in Pennsylvania, furnished a fitting auditorium for the presentation of Bach's great masterpieces. For the picture as a whole Lehigh's terraced campus on the side of South Mountain formed a stately natural background. Hundreds of smartly gowned women and their escorts stood under the trees and listened to the trombone music from the lofty Packer Church tower, where members of the Moravian Trombone Choir played chorales a

Orchestra. The scores for the three cantatas arrived safely. That of "It Is Enough" was forwarded on the Titanic. When the fate of the great vessel and the little package for Bethlehem became known, the Bach followers were in a quandary. Luckily a copy of the particular orchestral score desired was located in New York City and copies of it were hurriedly made. "It Is Enough" consists of a series of arias and recitatives for the bass voice entirely. Built on the "Nunc Dimittis" theme, it has an impressive sweep to which Mr. Croxton did ample justice. His big voice, full and clear gave his auditors a sense of rugged strength. Mr. Croxton's modulation in the second aria, "Slumber On, O Weary Spirit," was admirable. The first work of the Bach Choir was in the noble choral "World, Farewell! Thy joys are dreary." It was so well given that numerous auditors requested its repetition. The choral was sung again at the evening session.

"Christian, Stand with Sword in Hand," the second cantata of the festival, opens with a vigorous setting of the old choral setting of the same name. The soprano solo in this cantata was "Pleading, Draw Thou Near in Prayer," which Mrs. DeMoss sang with a fine, sweet appeal. Her other main offering was the aria "Sun of Life, My Spirit's Radiance." Delicacy and a restrained spirit marked her rendition of this beautiful number. As a popular touch two chorals were added in which the congregations joined. On Friday evening, the session opened with the joyous Cantata "Soul, Array Thyself with Gladness," which was rendered in just the proper spirit. Then came a cantata for contralto solo, "Strike, O Strike, Long-looked-for Hour," an early example of the employment of bells in choral and orchestral music. Mrs. Bailey presented the solo most effectively. A novel feature concluded the session, a period of song, called by the Germans a "Singstunde," in which the congregation joined in half a dozen old church melodies. As an accompaniment to the Lutheran Ministerium of Pennsylvania, then in session in Bethlehem, the Singstunde closed with the best known of Luther's chorals, "A Mighty Fortress."

Although Bach wrote it for regular church use, the B minor Mass is so tremendous a work that it was deemed wise to give it in two sections. These were at 2 and 5 o'clock, so arranged that New York, Philadelphia and Western visitors were enabled to catch early evening trains out of South Bethlehem. At the first session, the "Kyrie" and the "Gloria" were given, the "Credo" and the remainder of the Mass being reserved for the second half. No choruses of the Mass are alike in their requirements; all are noted for supreme intellectuality. The Bethlehem Choir with its membership of alert, intelligent singers and its faithful training, sustained wonderfully the demands made upon it. Here Dr. Wolle's interpretation, marvellously deep-sighted and sympathetic, told markedly. He roused the chorus and orchestra into splendid intensity of feeling. Mr. Doury, whom Dr. Wolle has engaged for every Bach festival in Bethlehem, sang the tenor solos with a fine assurance. In the extremely difficult "Benedictus," his clear, unwavering voice carried it through superbly. The finest solo of the Mass is probably "Agnus Dei." Mrs. Bailey gave a rhythmic and expressive interpretation of this appealing number. The Philadelphia Orchestra members played decidedly well. Credit is due Mr. Shields, whose work at the organ was all that might have been desired.

R. W. W.

most resident concert singers. He has improved wonderfully during the last two years. Frederic Maurer played the accompaniments with unquestionable skill and musicianly instinct. The complete program was as follows. "Caro Mio Ben" (Giordani), Recit et Aria "The Faro" (Orfeo) (Gluck), Miss Eva Mylott; Who is Selvia (Schubert), Ill Sing Thee Songs of Araby (Clay), Mr. Charles F. Bulotti; On That We Two Were Maying (Nevin), In the Time of Roses (Reichardt), Will of the Wisp (Spross), The Cry of Rachel (Salter), Miss Eva Mylott; Cade La Sera (L. Millotti), Arioso I Pogliacci (Leoncavallo), Mr. Charles F. Bulotti; Obstinatio (Fontaines), Mon coeur s'ouvre a ta voix (Saint-Saens), Kitty of Coleraine (Anonymous), Red Haired Girl (Fox), The Meeting of the Waters (Moore), Miss Eva Mylott.

TWO SAN FRANCISCO ARTISTS IN SANTA ROSA.

Miss Stella Howell, pianist, pupil of Hugo Mansfeldt, and Robert D. McLure, baritone, pupil of Mackenzie Gordon, appeared in Santa Rosa on Friday evening May 24th. One of the daily papers of that city had this to say of these exceedingly efficient young musicians: The musical at the Saturday Afternoon clubhouse on Friday evening under the auspices of the Etude section of the club, attracted an enthusiastic crowd of musical people. Miss Howell and Robert D. McLure were flatteringly recalled again and again. I was warned by a leading attorney present not to allow the relationship between Miss Howell and myself to stint the praise that should be hers. While it is rather embarrassing to



MISS STELLA HOWELL

A Delightful Young Pianiste and a Member of the Mansfeldt Club

flatter one's own family in print, still I can say with due modesty that Miss Howell came up to the expectations of all the musicians present. There is another quality, too, that I can truthfully add, and that is, that while she has been highly educated along musical lines, she has never been educated to the point where she is unaccommodating about playing. Miss Howell, while one of the youngest members of the Hugo Mansfeldt Club, has the distinction of being vice-president of that organization.

Mr. McLure possesses a baritone voice of rare quality. He is the protégé of a well-known wealthy woman of San Francisco and will be educated for the operatic stage. Those who heard him sing the "Prologue to Pagliacci," will agree that there is no doubt but that he will make a success along the lines chosen for his life work. Mr. McLure will sing a solo at the Presbyterian church this morning. The program Friday evening was as follows: Still wie die Nacht (Carl Böhm), Because (Guy D'Hardelot), The Position (James L. Mollay), Mr. McLure, 11th Rhapsody (Liszt), Pilgrims' Chorus (Wagner-Liszt), Sextette from "Lucia" (arranged for left hand) (Leschetizky), Miss Howell; To You (Olav Speaks), Mother of Mine (Tours), Prologue to Pagliacci (Leoncavallo), Mr. McLure, To the Evening Star (Wagner-Liszt), Also, Caprice (Noland), Blue Danube—Concert Paraphrase (Strauss-Scherti), Miss Howell.



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THE MYLOTT-BULLOTTI CONCERT.

Miss Eva Mylott, a contralto soloist of fine reputation, assisted by Charles F. Bulotti, tenor, and Frederic Maurer, accompanist gave a concert at Scottish Rite Auditorium on Tuesday evening June 4th. The excellence of this concert justified a larger attendance than the one previous to this occasion. Miss Mylott who came here heralded as an operatic singer of considerable artistic superiority justified the fine criticisms and the eulogies of her friends. Her voice is an exceptionally vibrant and warm contralto which is used with a depth of feeling and a freedom of tone production that stamps her as an exceedingly fine singer. Her personality is regal and her general appearance most impressive. Her voice is endowed with a most remarkable range possessing luscious low tones and clear high ones. Her selections were well chosen to bring out her many artistic faculties, and the enthusiastic applause that greeted the conclusion of every one of her numbers was well justified. We admit that we were exceedingly pleasantly surprised at the more than fine showing made by this artist. It is a pity that she did not come earlier in the season and thus attract a larger number of our music lovers.

Mr. Bulotti was in excellent form. His delightful lyric tenor voice was heard to its best advantage, and we have never heard some of the songs translated with finer adherence to satisfactory lyric interpretation. Mr. Bulotti sings with delightful ease and with a reversion that is a pleasure to hear. He never loses his voice, and particularly in his Lieder singing he gives delightful satisfaction. He must be regarded among our fore-

half hour before each session. On Friday many of the out-of-town attendants, as well as the choir singers, had supper at the Commons, the dining hall of the Lehigh students. On Saturday, from 4 to 5 o'clock, tea was served on the campus. From President Henry S. Drinker down to the college Freshmen, visitors were made to feel that Lehigh University was cordially hospitable to her guests. The program that Dr. Wolle arranged for this seventh Bethlehem festival was a notable one. On Friday at 4 and at 8 p. m. four cantatas were rendered three of which had never before been given in America, the other at Bethlehem only. The Saturday's sessions were devoted to the stupendous Mass in B minor, which had its first complete performance in this country by Dr. Wolle's choir in 1900, and which was now presented by for the first time, complete. When Dr. Wolle, raised his arm for the opening notes of the first cantata, the great chancel of Packer Church held the 225 singers of the Bach Choir, seated to an ascending platform, members of the Philadelphia Orchestra (twenty-five the first day and forty for the Mass), Organist T. Edgar Shields, and the following soloists: Soprano, Mrs. Mary Hissem-DeMoss; contralto, Gertrude Stein-Bailey; tenor, Nicholas Doury; bass, Frank Croxton.

An interesting bit of history is connected with the first cantata of the festival, "It Is Enough." As the orchestra scores of this and the three other cantatas are not in print, Dr. Wolle sent to Leipzig to have copies made from manuscript for use by the Philadelphia



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MRS. OSCAR MANSFELD PUPILS' RECITAL.

The Pacific Coast Musical Review has frequently had the pleasure to record the occasional pupils' recitals of Mrs. Oscar Mansfeld which must be regarded as being among the most satisfactory affairs of this nature presented in this city. The latest event given by pupils of this exceedingly efficient instructor took place on Monday evening June 11, and we are glad to again be able to testify to their fine showing made by the young students who made their appearance on this occasion. Golden Gate Commandery Hall was crowded to the doors with friends of the performers, and there were a number of our most prominent musicians and music patrons in attendance. Indeed the audience comprised quite a distinguished gathering, such as is seldom seen at pupils affairs. On this occasion Mrs. Mansfeld introduced several new pieces, and for this reason there was naturally a greater amount of nervousness to please, often changing into a little nervousness, which is only noted at recitals where pupils are taught to consider their work very seriously and conscientiously.

The program was opened with a sonata for piano and violin by Gade very daintily executed by Miss Helen Wilbur, pianist, and Mrs. H. Roy Stovel, violinist, pupil of Alexander Stewart. Both ladies made an excellent impression and proved by their sincerity of interpretation that they understood the difficulty of the work they interpreted and the musical character of the composer's ideas. The striking novelty of the program was a Mozart Concerto for three pianos, which, as far as we can remember, was given on this occasion for the first time in this city. The composition is written with that daintiness and that simplicity of scoring which is such a delightful characteristic of Mozart's works. The concerto was interpreted by Miss Edna Goebel, Miss Edna Montagne and Miss Roxana Weihe. The skillful young pianists gave ample evidence that they grasped the beauty of adequate ensemble work and their performance was impressive by reason of the musical taste that marked the reading throughout.

Among the most talented young pianists we have listened to during the season just ending we must include Miss Roxana Weihe who played Mendelssohn's Variation Series, op. 54, Chopin's Etude op. 25 No. 12, and Liszt's Concerto op. 11, Faure's Nocturne. Miss Roxana plays with much conscientiousness and musical understanding. She has a most exquisite touch that is neither too harsh nor too delicate, and nevertheless attains all those fine contrasts between "lyric" and "dramatic" pianistic effects. Her technique is exceedingly fluent, and she reads with that assurance that prevents unnecessary haste or nervousness, thus creating a performance that needs must make a decidedly fine impression upon her listeners. Both Miss Weihe and Mrs. Mansfeld have reason to be more than gratified with the excellent showing made on this occasion. Miss Henrietta Higgins gave evidence of conscientious study in a pleasing rendition of the Verdi-Liszt Rigoletto Fantasia. This difficult work was played by this charming performer with a careful attention to its many difficult technical intricacies. At times Miss Higgins' interpretation was really brilliant, and her performance justifies one to predict that, with the necessary additional experience in public performance, the young pianist will achieve even greater results than on this occasion. There is no doubt as to her conscientiousness and faithfulness regarding the important task she has set for herself.

Mrs. John J. Meyers played the Schubert-Liszt Lebewohl and the McDowell Etude de Concert. Mrs. Meyers revealed decided traits of a serious musical nature. Her interpretation of the Lebewohl was intelligent, and she proved particularly successful in the contable passage. Whenever she was not hampered by a nervousness that is not only natural, but necessary in a debutante, as its absence often reveals a self-consciousness not favorable to conscientious performance, she displayed a brilliant technique and fine schooling. We shall be glad to hear Mrs. Meyers again, and watch her unquestionably rapid progress. Mrs. Edna Goebel played a Rigoletto by Gabriello-Venay by Debussy and a Valse by Hermann Perlet. Miss Goebel is a very musical and very trustworthy player. We have heard her before and always were able to commend on her playing very favorably. This latest effort of hers was no exception to the rule, and her interpretations were marked by fluency of technique and delicacy of emotional coloring. Especially interesting was her reading of the Valse, which was given in a tone reading that must have delighted the composer who was present on this occasion. Miss Edna Montagne also did justice to her reputation as a conscientious pianist who has solved the many technical and musical problems of pianistic art in a most satisfactory manner. Miss Montagne played a composition entitled "Musette" by Sibelius, the Brahms Ballade and a Liszt Valse. She revealed more than ordinary

talent, and showed that her training has been a most effective one. We again are glad to compliment Mrs. Mansfeld on the general good showing made by her gifted young students.

MRS. BIRMINGHAM'S FINE PUPILS' RECITAL.

Mrs. J. E. Birmingham presented several of her pupils in a song recital at Soledad Club Hall on Thursday evening June 13, and she will be entitled with the excellent impression made by her pupils on this occasion, for we are willing to assert without stultifying ourselves that it was one of the very best events of this nature we have attended during the season, and we have listened to not less than 125 pupils recitals among which more than half were vocal recitals. During these fifteen recitals we have heard of the one thousand participants, and we do not hesitate to state that Mrs. Birmingham's students must be regarded as being some of the most efficient singers we have heard on these occasions. Miss Helen Leavitt, Miss Blanche Edlin and Mrs. Ina Erlendbach sang two trios very effectively revealing a most unselfish blending of their voices, and a unanimity of phrasing that spoke well for their earnest teaching. Miss Corda Chardwell was not only beautiful to look at, but she gave evidence of much industry and a pleasing voice which she used with considerable discrimination. Miss Irene Flannery possesses a warm and resonant soprano voice of an agreeable mezzo timbre, and sings with a enthusiasm and spirit well deserving of the heartiest commendation. Miss Edna Lindgren gave evidence of a deep musical understanding backed by a very pleasing mezzo soprano voice of fine range which in her hands was a most distinct alto quality. Miss Helen Leavitt revealed herself as an exceptionally brilliant coloratura soprano of a clear, ringing timbre. Her interpretations were exceedingly artistic and her reading of the Faust aria was indeed delightful and proved that the young singer has devoted time and energy to her studies.

One of the most musical singers we have heard on this evening was Miss Edna Goebel, whose vocal and musical temperament combine to impress her listeners most favorably with her work. She makes the impression that she is conscientious and diligent in her studies. Miss Blanche Edlin is particularly worthy of attention by reason of her rich soprano voice and her concise and clear enunciation. She brings out the ideas of the composers with fine emphasis and makes the impression of a most competent singer in public appearance. Miss Madeline Rothenberg possesses one of the most beautiful contralto voices we have heard in a long time. She uses this voice very intelligently, too, and her diction is clear and distinct. Here is a rare singer who will find it of great advantage to study conscientiously and persistently, for it would be a pity to neglect such a fine gift of nature. Mrs. Ina Erlendbach is one of the most artistic singers of the evening. The possession of a soprano voice of fine range and a certain dramatic timbre she was able to adequately interpret the works given her by her teacher. She is emotional and sings with sincerity and "heart-interest." The liberal applause that greeted her fine performance was well earned.

We desire to congratulate pupils and teacher on the excellent showing made on this occasion. We have sufficient experience to state that it is not easy to understand that whatever is accomplished by students during their public appearances has been attained with a great deal of hard work on the part of the teacher. We can well appreciate the preliminary hours of exhaustion that must have preceded this recital, before such fine results could be obtained. It is therefore our pleasant duty to congratulate Mrs. Birmingham in particular upon the unqualified success of this evening, and we desire to remind the students that their success could not have been so satisfactory had not their teacher prepared them with that skill and that untiring patience which is absolutely essential to achieve genuine artistic triumphs. We were greatly delighted with the exceptionally superior accompaniments of Miss Lillian Birmingham which proved to be a great help to the soloists. She knows how to have certain fine artistic effects, and she has fashioned such a beautiful and delicate style of playing that she is a strong support to the student who often falters during a first appearance. The students were very fortunate to have such a fine accompanist as Miss Birmingham. The program rendered on this occasion was as follows: Trio—Morsenlied (Curschmann), Miss Helen Leavitt, Miss Blanche Edlin, Mrs. Erlendbach; With You (Kurtum), The Nightingale has a Lyre of Gold (Edna Goebel), Bird Song (Edna Goebel), On the Open Meadows (H. J. Stewart), Flower Rain (John Lohd), Miss Irene Flannery; O. Heart of Mine (Clough-Leichtner), Mein Mudes Auge (Henscheid), Miss Edna Lindgren; Greek Love Song (Liza Lehmann), O Si les fleurs avaient des yeux (Massenet), Recit and Aria from "Faust" (Gomodo), Miss Helen Leavitt; Her Eyes (Mildenberg), Marine (Lalo), Love Me To-day (Andrew Belmont), Miss Edna Goebel; Bird Song (Edna Goebel), Serenade (Strauss), Aria from "Una Partita" (Puccini), Miss Blanche Edlin; Light (Marion Bauer), Haidensheim (Schubert), Aria from "Samson et Dalila" (Saint-Saens), Miss Madeline Rothenberg; Recit, and Aria from "Le Cid" (Pleur-de-si-yeux) (Massenet), Die Bekerkte (Strauss), Reproche (Decressens), Mrs. Ina Erlendbach; Trio—Das Vellchen (Curschmann), Mrs. Leavitt, Miss Edlin, Mrs. Erlendbach.

BERINGER CLUB'S TWENTY-SECOND CONCERT.

Among the busiest amateur organizations in San Francisco must be mentioned the Beringer Musical Club. On Tuesday evening June 11, that industrious organization gave its twenty-second concert, and as usual, drew a number of participants who displayed their talent to the utmost satisfaction of the audience. The Pacific Coast Musical Review commended repeatedly on the work of Gordon Norton, Alexander Hind, Miss Zelenka Ruben and Miss Irene de Martini, and there remains hardly anything else to be added at this particular time, except to say that every time these conscientious per-

formers appear in public they give further evidence of the fine training they receive from their efficient instructors. There were two new students on the program this time, whom we had not heard before. Miss Anna Persinger, pianist, and Miss Arcia Torigino, soprano. Miss Persinger placed two piano compositions with delightful taste and graceful phrasing, while Miss Torigino is the possessor of a bell like and very flexible soprano voice which she uses with good judgment. Harry Saunders played Viextemps' Polonaise with that fluency of technique and firmness of temperament which has made him one of our leading violinists. Prof. Joseph Beringer played the second piano parts to the Schytte and Saint-Saens compositions with that musical understanding and professional assurance which is so frequently admired. The hall was crowded to its capacity and the audience showed by its enthusiasm that it willfully endorsed the excellent work presented on this occasion and no doubt Prof. and Mme Beringer experienced another sense of gratification over the success of their pupils and the well earned reward that usually comes to sincere achievements. The complete program was as follows: Carnaval (Ludvig Schytte), (for two Pianos), Mr. Gordon Norton and Prof. Jos. Beringer; Vocal—(a) "The Nightingale's Song" (Xevins), (b) "To Sevilla" (Thessaur), Miss Anna Persinger, (c) "The Young Man" (Jos. Beringer), (d) "Fifth Hungarian Rhapsody" (Liszt), Mr. Gordon Norton, (e) "Alfon Water" (Schytte) (Hamer), (f) "Flora the Lancer" (Rothli), (g) "I hear you calling me" (Marshall), Mr. Alexander Hind, Violin Solo—Polonaise (Viextemps), Mr. Harry Saunders; Vocal—(a) "Since first I met thee" (Rubinstein), (b) "Tanto merita" (Tosti), (c) "The Nightingale and the Rose" (Thompson), Miss Gordon Persinger, Piano—(a) Prelude, (b) Berceuse, (c) Polonaise in A Flat, Op. 7, (d) "Carnaval" (M. Zdenka Ruben), Vocal—(a) Waltz Song from "Roméo et Juliette" (Gomodo), (b) "Saper vorreste" (Verdi), (c) "If no one ever marries me" (Liza Lehmann), Miss Irene de Martini, Danse Macabre (Saint-Saens), (for two Pianos), Miss Zelenka Ruben and Prof. Jos. Beringer.

A SUCCESSFUL IBSEN-GRIEG PROGRAM.

A delightful Ibsen-Grieg program was given at Soledad Rite Auditorium on Saturday evening June 1st, under the auspices of the Golden Gate Park Sons of Norway Monument Committee of San Francisco. The program was presented by the Norwegian Singing Society, assisted by several well known resident artists. There was an introductory address by Captain Marinus M. Lohdahl, two selections by the Norwegian Singing Society with excellent baritone solos by that very efficient vocalist L. A. Larson, a most interesting lecture on Ibsen by Prof. C. M. Gale, violin solos by Hother Wisner, who acquitted himself with that artistic credit which usually marks his public performances, piano accompaniments and ensemble numbers by that sterling musician Fred. Maurer, and vocal solos by Miss Ingeborg Resch Petersen, who for a number of years has made a deep impression as a declamatory singer. The entire program was thoroughly enjoyed by a large audience, and those responsible for the affair have every reason to feel gratified with the fine impression made by the participants. The complete program was as follows: Introduction—Chaplain Marinus M. Lohdahl; The Great White Flock (Edv. Grieg), The Norwegian Singing Society, Baritone Solo (L. A. Larson), Lecture on Henrik Ibsen by Prof. C. M. Gale; University of California, The Mountain Girl's Sunday (Ole Bull), (b) Allegretto quasi andantino F. Op. 8 (Edv. Grieg), Violin—Hother Wisner, Piano—Fred Maurer, from Monte Pincio (Edv. Grieg), Soprano Solo—Miss Ingeborg Resch Petersen, Piano accompanist, Fred Maurer; Sonata in C Minor, Op. 45 (Edv. Grieg), for violin and piano, Messrs. Hother Wisner and Fred Maurer, (a) A Swan (Words—Ibsen), (b) Grieg, (c) Hother Wisner, (d) Hother Wisner, Miss Ingeborg Resch Petersen; Singing Land (Edv. Grieg), Norwegian Singing Society, Baritone Solo by L. A. Larson.

OAKLAND CONSERVATORY SUMMER COURSE.

The eight weeks' summer course of the Oakland Conservatory of Music which began last Monday, June 10th is one of the most comprehensive and one of the most thoroughly arranged courses of this nature that has come to the attention of this paper. Adolf Gregory the experienced and the most thoroughly well known and the executive officer of a school of music. He is sincere, earnest and conscientious. He is energetic and untiring in his efforts to always improve his institution. He is continuously seeking new means to retain interest and attract new scholars. He is always adding new plans, changing worn out ideas so that they fit new and progressive environments. Having had long and successful experience in the pedagogical field, he knows how to train musical instructors. Having devoted years to the assimilation of general musical information he is an interesting and effective lecturer on musical subjects. Possessing great pride in his institution which he has gradually worked up from nothing to an important educational source he looks after everything personally and demands efficiency and thoroughness from his faculty. We therefore do not hesitate to heartily recommend the following course of lectures which Mr. Gregory has prepared for his well planned summer course, they ought to be of interest to every conscientious student. This special course embraces the following subjects of inestimable value to all earnest student and teachers: Twenty-five Years Teaching Experience in Europe and America. Music as a Broad-vision. The Requirements of the Successful Teacher. Scale Formation, Intervals, Harmonics, Chords and their Practical Application, Rhythm and Accent, Melody Construction, Transposition and Modulation, Accompaniment and Orchestration, Phrasing and the Modern Technique of the Pianoforte, Music Considered as a Language, Sight Singing and Hints on Vocal Culture for all. The Alliance of Music and Poetry. Epitome of the Course.

PORTLAND

Portland, Ore., June 1

Musical affairs in Portland maintain a steady growth that is a great joy to the professional musician and that continually broadens the horizon of those interested in music. At the close of the season two movements have been started which promise much for next year. One of these is the organization of the Portland Musical Association, a Club of prominent women interested in music who will manage a course of concerts to be given to the students and music loving public at cost. We have had for a number of years the excellent course given by Steers-Conan, but the rates of these concerts is prohibitive to some, and to others the new course will give an added number of artists each season. The Association maintains they are not in the field as a competitor, but to fill a much needed place—to give good concerts at rates which all can afford. The officers of this Association have been well chosen. They are Mrs. Warren E. Thomas, President, Mrs. Rose Bloch Bauer, Vice President, Mrs. Robert H. Strong, Secretary, Mrs. N. A. T. Bushany, Treasurer, and Frank H. Jones, Business Manager. A large guarantee subscription list is being secured and the efforts of the Association are meeting with a ready response.

Another movement which has received support from factors whose names are not given, is the local symphony orchestra whose expenses have been guaranteed for next season. This is a very small beginning which was undertaken this season by a band of local musicians who chose a leader for each concert from their own membership. The concerts were a credit to the men who have them and the spirit in which they are given. Services and time, after a busy week's work, and for almost no remuneration, was highly commendable. With next season's expenses secured the concerts will continue, a demand will be created, and it is hoped the final result will be a permanent orchestra. Great credit is due to the men who have started and carried on this work in the face of many difficulties.

Mrs. Lotta Ashley Othie has been secured as soprano soloist of the Harmony Quartet to take the place of Mrs. May Dearborn Schwab who is now in New York. This quartet has always maintained a high standard of work and is well known in local musical circles. Other members are Mrs. Lulu Edith Miller, contralto, J. Ross Esso, John Claire Monteith, baritone, and Mrs. Warren E. Thomas, accompanist and manager. It is a pleasure to know they will again be heard in concert and recital.

Miss Dorothea Wash, is leaving the first of the professional musicians to start on a summer vacation. She left recently for Switzerland where she will put in the summer working and the spirit in which they are given. She plans to return in October when she will resume her teaching and also her interpretative lecture courses.

John Claire Monteith, baritone, has been engaged to sing in Salem, Oregon, on June 4th at a recital to be given by Miss Beatrice Shelton. For one of his numbers he will give "The Song of the Sea" from the Oratorio "Elijah" with cello, organ and piano.

Mr. and Mrs. Alf Klingenberg left last week for the East. Mr. Klingenberg recently gave two recitals. At one of them he presented Miss Constance Piper, a pupil of decided talent. An interesting feature of Mr. Klingenberg's work is his selection of selections for eight hands. He has several quartets, piano players, are doing this work and the results are very effective.

W. H. Boyer, director of the Apollo Club, and of the vested choir at Trinity Church, also a prominent local teacher, is attending the meeting of the Northwest Music Teachers Association in Walla Walla.

One of the biggest local concerts of this season was the benefit given at the Hellig Theatre on Sunday night. A Portland paper comments upon it as follows: Last week's principal musical affair that drew a packed house, was the benefit concert for the Bales Fresh Air Society at the Hellig Theatre. The participants were Beatrice Dierke, Rose Bloch Bauer, Susie Fennel Pipes and John Claire Monteith. The latter, who sang the concert, received many compliments for the splendid program, rendered by soloists, who would have international reputations did they prefer concerting to home life. Mr. Monteith, who opened the program, sang with great dramatic power and musical intelligence, "Israel," by Kluge. He has a beautiful baritone voice and his shading and emphasis in a song by Grieg and Marzials, showed excellent musicianship. Mrs. Susie Fennel Pipes revealed herself as a well equipped violinist, the possessor of a sure, well rounded technique, guided by a comprehensive and musical instinct. She played the Adagio and Allegro Vivace from Bruch's G Minor concerto with artistic finish and gave for an encore the beautiful and charming Minuet by Beethoven. Mrs. Rose Bloch Bauer, who gave a beautiful rendition of a song by Manney, Cadman and Hulin, showed the exquisite timbre and rich tone quality of her voice and again proved herself a singer of the high-soprano rank. Of greatest interest was the appearance of Beatrice Dierke, whose wonderful piano playing aroused the audience to the highest pitch of enthusiasm. Her interpretation of the "Chopin Etude," the "Schubert Etude," the "Brahms Etude," by Liszt, and the "Tannhauser Overture," proved as nothing else could that she has a place among the great pianists of the present day.

Miss Margaret Bradley, one of Oakland's efficient piano teachers, presented a number of her able pupils in an interesting concert at the Eighth Avenue Methodist Episcopal Church on Thursday evening, June 12th. The accompanist was Beth Bradley, and the



A CLGUP OF SHERMAN CLAY & CO. EMPLOYEES

As They Appeared at Their First Dance at California Club Hall Last Week. There are about 150 in this Group

assisting artists were Miss Jessie Murray, soprano and Ernest Dill, baritone. The program, which was excellently rendered, was as follows: (a) Lullabye, Virginia Vargas and Ernestine Franzen; (b) Heller—Tarantelle in E minor, (c) Jensen—Ellin Dance, Ernestine Franzen; Heller—Avalanche, Jeffrey Heymann; Schytte—(a) Hunting Butterflies, (b) An Evening Song, Virginia Vargas; (c) Schytte—Forest Sprites, (d) B. Wolf—The Flute Player, Irma Bennett; Marshall—Vocal Solo, "I Hear You Calling Me," Mr. Ernest Dill; (e) Jensen—Will-o'-Wisp; (f) Laidow—The Music Box, Marion Swayne; Heller—Two Etudes, (a) Country Dance, Op. 45, No. 13, (b) Asray, Op. 45, No. 18, Evelyn Hodge; (a) Heller—Etude, Op. 46, No. 29, (b) Fischhof—Valse in D flat, Florence Bogart; Chopin—Nocturne in F major, Op. 15, No. 1, Hazel Bennett; Vocal Solo—(a) Salter—"Song of April," (b) Wherpley, "Go Not Happy Day," Miss Jessie Murray; Meyer-Holmand—J's Pense Evelyn Hodge; Schumann—Traumes Wirren, Op. 12, No. 7, Irene Grandlund; Rheinhold—Impromptu in C minor, Mabel Whitmore.

Hugo Mansfield presented one of his pupils, Miss Venta Hamilton, in a recital at Mr. Mansfield's residence, 238 Cole street last Sunday afternoon. There was an attendance of musicians, and the young pianist received high praise for the following programme, in which Mr. Mansfield appeared with his pupil in the four-hand work of the Mendelssohn and Moszkowski numbers: Overture, "Schoene Melusine" (Mendelssohn), Holberg Suite (Grieg), Prælude, Sarabande (Gavotte Rigaudon, Overture, "Ruy Blas" Mendelssohn, Hungarian Dance No. 2 (Brahms), Concert Paraphrase (Strauss-Schmitt), from Foreign Lands (Moszkowski), Russia, Germany, Spain, Italy, Hungary.

On Sunday evening Miss Hamilton and Mr. Mansfield repeated a part of the programme at Cloyne Court, Berkeley. Miss Hamilton is an exceedingly promising student—S. F. Examiner.

Paul Steindorff choragus at the University of California, director of several leading singing societies, and for many years a foremost figure in the musical circles of the bay cities, was given a pleasant surprise by the San Francisco Choral Society and the Berkeley Oratorio Society last Monday evening. It was the silver wedding anniversary of the distinguished musician, and Mrs. Steindorff accompanied her husband to a meeting of the San Francisco society, which was held in the Papyrus Club hall, 429 Sutter street. In accordance with plans that had been agreed upon, a large delegation from the Berkeley organization was also present. When the regular business of the evening was finished, Professor D. N. Lehner of the Berkeley Oratorio Society was called upon to speak. Professor Lehner made his speech a eulogy of Mr. Steindorff and after expressing the congratulations of both societies on the occasion of the silver wedding, he presented to Mr. and Mrs. Steindorff a beautiful chest of silver. The presentation had been so well arranged that the surprise was complete and Mr. Steindorff could hardly find words for response to the eloquent address delivered by the Berkeley professor.—S. F. Examiner.

The following excellent program was given under the direction of Dr. H. J. Stewart at the Sequoia Club on Thursday evening June 6th: Violin solo, Romance and Allegro, (Wieniawski), from the concerto op. 22, Miss Carrie Goebel Weston; Songs—(a) Mavis and Merle (Dunham), (b) Love, the Pedlar (German), Miss Hilda Walker; A Southern Song (Hatten), Miss Anna M. Erikson; Lobener's Farewell (Wagner), Richard Eschbach; Violin solos—(a) Meditation, Thais, (Massenet), (b) The Bee (Schubert), Miss Carrie Goebel Weston; Songs—April Morn (Hatten), Mrs. E. W. Florence; Song—When the May's in the Bloom (Marshall), Miss Hilda Walker.

Miss Mary Jacquin Lutz, the California violinist who has met with brilliant success in the East, returned to her home in Irvington last week, accompanied by her sister, Miss Julia Lutz, soprano, who has been studying in Chicago. The young violinist, formerly a pupil of T. D. Herzog, is director of the Chicago Ladies' Orchestra, touring the country in concert work. The sisters are to give a concert at the Masonic Home, Decoto, next Thursday. They will remain in California only ten days.—S. F. Examiner.

SHERMAN, CLAY & CO. EMPLOYEES ENTERTAIN.

The first dance given under the auspices of the employees of Sherman, Clay & Co. took place at California Club Hall on Saturday evening June 8th and proved to be a distinct success from the point of attendance as well as social dignity. There was a large attendance, at times the hall was even crowded when all were on the floor. The place was prettily decorated with palms and ferns. The young ladies looked exceedingly pretty and were tastefully gowned. We may say that we rarely have seen such a bevy of charming femininity at one time. An atmosphere of good fellowship prevailed throughout the evening, and those in charge of the affair were wise to make everything informal. Apart from the employees there were a few outside friends of the hosts. The following committee had charge of the dance, and they acquitted themselves splendidly of the various tasks set for them. Floor Manager, J. Gokovich; Chairman of the reception committee, W. F. Morton; Floor Committee, W. O'Connor, O. Rothlin, Charles Skinner, A. Falk, Geo. Bates, Miss G. Max, Miss R. Hansen, Miss F. O'Keefe, Miss A. Lazotte and Mrs. L. Pray. Reception Committee—R. Bird, R. Skinner, C. Hillibrant, W. Ulmer, E. Little, A. Clark, Miss A. Byrne, Miss M. Collier, Miss L. McConaha, Miss M. Smith, Miss A. Magaree, Miss B. Kennedy and F. Reed.

The firm was represented on this occasion by F. R. Sherman and Andrew McCarthy. Mr. Sherman gave ample evidence that he enjoyed himself thoroughly. He was everywhere and made it a point to dance with every one of the young ladies. The society editor of the Musical Review found him hovering around the refreshment parlor and invited him to drink to the health of the house. In parenthesis we may add that the refreshments were perfectly lady-like, and no spirit of discord was allowed. "Andy" McCarthy wore his finest holiday smile and "lickered" from flower to flower like a "butterfly." Geo. Aloha Bates appeared to be in the zenith of his enjoyment, as expert accountant he was particularly strong on figures, and from a disinterested point of view we believe that he made no mistakes in addition.

Among the distinguished guests present was Robert Rietze, head of the tuning department. He was "dolled up" to kill, and in the language of the sports there was "some class" to him. It is rumored that Otto Rothlin announced his engagement on this auspicious occasion, for full particulars we refer anxious enquirers to the next issue of this paper. W. F. Morton was the leading singer of the refreshment parlor. He entertained in the most approved fashion "between the acts," his favorite pastime being leger-de-main. He was a favorite pupil of Herman, the Great, also known as the Hatter. Robert Skinner was especially in evidence toward the very end of the entertainment, when he suddenly discovered that he, too, could dance. Rudolph Trautner went down to fame leading the Germans.

The dance ended at one o'clock in the morning and it was pronounced by those competent to judge, one of the best dances given this season, and also one of the best attended. Not less than three hundred hosts and guests were present and everyone enjoyed himself or herself so thoroughly that enquiries as to the next affair are numerous.

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THE BALDWIN PIANO

During the engagement of Mlle. Fregoleska at the Orpheum recently Anton Logar, the able flutist of the Orpheum Orchestra, played the flute obligatos to the "Pearl of Brazil" aria most excellently. He shared in the liberal applause awarded the prima donna, and was not a little responsible for the enthusiasm that prevailed at the conclusion of the aria.

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The Mansfeldt Club held the annual election of officers on Thursday morning, May 23, and the following members were unanimously elected: President, Hazel H. Hess, Vice-President, Stella Howell, Secretary, Lorraine Ewing, Treasurer, Esther Hjelte, Director, Hugo Mansfeldt.

The election of officers marked the last meeting of the club until September, when the season of 1912-13 will be opened.

Miss Anna Miller Wood, the popular Boston contralto, is to arrive at Cloyne Court, Berkeley, on June 22. She will spend the summer there, having been engaged to illustrate the Surrette lectures in the Summer School of Music at the University.



By ELIZABETH WESTGATE

Oakland, June 10th.

Tickets for the last concert of this grand season of the Oakland Orpheus, Edwin Dunbar (Randall, director), failed to reach me. And, as no tickets are for sale, I missed the concert. But from several who were present I have learned that one of the notable numbers on the interesting program was the Bach Double Concerto, played by Mr. and Mrs. Cedric Wright, lately from a course with Sevik in Vienna. These very talented young players are making a special point of duos, and gain almost orchestral effects sometimes. For encore at the Orpheus they played the Adagio from a concerto for two violins, written for them and dedicated to them by Sol Cohen, a young composer of whom the world will some day hear. This remarkable composition was heard in its entirety at the Alameda concert of the Wrights, and was reviewed in this column after that event. The Adagio made a deep impression at the Orpheus concert, I am told. The solos of both these players are worthy of praise, and Mrs. Wright's technique often astonishes for she is a slight girl still in her "teens" and pulls a tone almost masculine. Mr. and Mrs. Wright are giving concerts in the interior this week, and plan an extended tour in the fall.

Eugene Blanchard will present five of his most advanced pupils in recital at Elwell Hall tomorrow evening. The students playing are Miss Mildred Randolph, Miss Antonio Jensen, Miss Josephine Adams, Miss Ramona Leonard and Miss Mae Osborn. The following is the program: Mozart-Grieg-Souate, C major; Miss Randolph. (A) second piano, Miss Adams: Mendelssohn-Songs without Words—(a) No. 3 A major (Hunting Song), (b) No. 32 F sharp minor, (c) No. 24 A sharp Major (The Flight), Miss Leonard: Sanctus—Murmur Du Vent, Chaminade—Les Sylvestres, Lavallois—Le Papillon, Miss Osborn: Schumann (a) Arabesque C major, (b) Romance F sharp major, Dvorak—Humoresque, Godard—En Courante, Miss Jensen, MacDowall—(a) From an Indian Lodge, (b) To a Water Lily, (c) In Armon, (d) To a Wild Rose, (e) Witch's Dance, Miss Adams: Arensky—Suite for two Pianos, Romance—Valse-Polonoise, Miss Leonard and Miss Osborn.

The many friends hereabouts of Horatio Cogswell, baritone and teacher, will be interested to hear of his success in Los Angeles, whither he went more than a year ago. He has the choir of vocal music at the University of Southern California, conducts the chorus choir of the University Methodist Church, and teaches a large and constantly growing class of private pupils. Mr. Cogswell has been giving several pupils recitals recently, some at his handsome home on Von Ness Avenue, and others at the college.

Several musical publications await the early fall for review in this department, which closes for the Summer, and until September, with this issue.

AT THE ALCAZAR.

"The Deep Purple" enters into its second and final week at the Alcazar Theatre next Monday evening with a desire to continue that of the profitable business drawn since its initial presentation. This pleasant state of affairs is not difficult to account for. The attraction has everything to commend it—an absorbing subject, interesting characters, clever dialogue, thrilling situations, a splendid pictorial production and a cast that could not be excelled in the task of bringing out the virility and realism of the play. With such a combination of uses, not offered to a public lunging for routine dramatic work there could be no other result than success. Richard Bennett, Ada Dwyer, Mabel Morrison and all the other people engaged in playing "The Deep Purple" have never appeared to better individual or collective advantage. They could not be better suited to their respective roles had been built with especial view to their respective talents, and their "team work" is marked by unusual smoothness. Of course, Mr. Bennett and the Misses Dwyer and Morrison were expected to be more than ordinarily effective in this play, because of their experience in the original cast, but that their excellence would infect all the other people on the Alcazar stage was not taken into consideration by the public. Yet that very thing occurred, and is explanatory of the remarkable ensemble acting.

ORPHEUM.

The Orpheum announces for next week an exceptionally clever and novel program. The celebrated Mountain Ash Male Choir composed of eighteen Welsh singers who have repeatedly won first prizes at the national Eisteddfodau, will head the bill. Gwynn Taro and Harry Lewis, tenors and Godfrey Price, basso are the principal soloists. The choir has a large repertoire and makes frequent changes of programme. It is unnecessary to idealize these singers for the great future they created some time ago when they sang at the Scottish Rite Hall here, has become part of the musical history of San Francisco. Monday night the Welsh residents of this city will attend the theatre in full force to do honor to their distinguished countrymen. Bert Leslie "The King

THE PACIFIC COAST MUSICAL REVIEW

of Shank" will present the newest of the Hogan series, "Hogan the Painter." This skit puts into circulation about fifty new phrases that will probably spread like wildfire. Leslie makes it his business to invent the slang which every day, and his success is demonstrated by his strong following and a great number of imitators. The butchers the King's English with a reckless Lese Majeste and is an enjoyable entertainment in himself. Leslie does not rely solely on vaudeville for his popularity. Last season he was featured in Charles Frohman's production of "Our Miss Gibbs" and prior to that he played the principal comedy role in "Flower of the Year." He was also a prominent member of Lew Field's original presentation of "The Henpecks." Salerno "The Unusual Juggler" who also comes next week is a great favorite here. He never fails to make go-go and his stunts are so original and difficult that he defies all attempts. He can juggle anything from a cigar to a grand piano.

A Sunday evening concert of sacred music was given by the choir and orchestra of the First Presbyterian Church of Alameda on Sunday evening June 2d. The choir and orchestra had the assistance of the Californian Trio consisting of Miss Elizabeth Westgate, Mr. Blank and Mr. Hickman. The program which was rendered in a very musicianly manner was as follows: Ave Maria—Richmond-Carl, Organ; The Lord is Exalted (Lansing), Choir; (a) Prayer from Stradella (Plotow), (b) Die Gottes aus der Natur (Heethoven), Orchestra, Nocturne, (c) Evry, Organ; O Lord Most Holy (Aho), Tenor Solo, Mr. Arnold; Evening Hymn (Rheinberger), Choir; Calvary (Rodney), Orchestra; Bonum Est in G (Woodman), Choir; Ave Maria (Cherubini), Orchestra; Shepherd of the Field (Hubbard Henry), Contralto Solo, Mrs. Hunsinger; War March (Mendelssohn), Orchestra; Der Zweifel, (Glinka), Californian Trio; Toccata—First time (Arthur Foster), Organ. The choir of the First Presbyterian Church of Alameda is comprised of the following singers: Sopranos—Miss Majorie Crockett, Miss Mary Anderson, Miss Myrtle Stange, Miss Mae Berryman, Miss Harriet Bondwell, Miss Emily Walter, Contraltos—Miss Hazel Crockett, Miss Mabel Rockingham, Miss Ethel Murray, Miss Florence Bradley, Mrs. Elizabeth Quintero, Tenors—Mr. Herbert P. Mee, Mr. Perrault Underhill, Mr. Harold Hartley, Mr. Lewis Arnold, Basses—Mr. Will Rockingham, Mr. Fred Rockingham, Mr. Charles Brown, Miss Elizabeth Westgate, organist and director. The orchestra included: First violin—Miss Evelyn Mailhot, Mr. Perrault Underhill, Mr. Richard Crockett, Second Violin—Mrs. Grace Stinson, Mr. F. A. Rockingham, Mr. J. C. Harlan, Cornet—Mr. Alfred Powell, Mr. Carlton Moulthrop, Mr. Foster Miles, Clarinet—Mr. Charles Bradley, Mr. Elbridge Russell, Piano—Mr. Bruce Farrington, Cello—Mr. Hawley Hickman, Mr. H. K. Stark-weather, Flute—Mr. Robert Eaton, Mr. Ellsworth LeCompt, Mr. Charles Blank, Leader.

Georg Kruger's masterly pianoforte playing at the Teachers' Institute Convention on Monday June 2d more than pleased those present. The enthusiasm was prolonged and frequent. Mr. Kruger's playing of Chopin's Polonoise op. 35 was invested with a warmth and depth of musicianship rarely heard, and brought everyone to the realization that a master of the keyboard was performing. Especially realistic was the dash and virility of the chords and scale work, the octave passages and bass effects being especially thrilling. A Lischeltzky Romance was delightfully rendered, its moody and dreamy melody being well brought to the fore. La Campanella, a flash from Paganini-Liszt genius, was exquisitely worked out by Mr. Kruger, who again was intensely brilliant. For an encore Rubinstein's Octave study gave the performer an opportunity to justify his standing as an artist of the first rank. The musical colony of the Pacific Coast has in Mr. Kruger a musician of lofty ideals and of serious musicianship.

The Oakland Conservatory of Music presented the following academic program on Sunday evening May 27th: (a) Brilliant Success, Pianoforte—Overture "Zampa," (b) Verdi, Misses Hedwig Schmoor and Aquila Scotti, Cello—(a) Expectation (b) Tenderness (Bolmetz), Mr. Giles Arthur: Vocal—Ballads (a) Because I Love You, Dear (Hayley), (b) Dreams (Strelitzky), Miss Mabel Kemp, Soprano: Pianoforte (a) Morgenstimmung (Grieg), (b) Mazopka, Concert Etude (Liszt), Miss Mabel Campbell, Violoncello—(a) Eschere, (b) Amor's Song (Nevins), Mr. Richard Hammond, Baritone: Vocal—(a) African Love Song (Nevins), (b) Jean (Spotts), (c) Save Me, O God (Rundegger), Mr. John Lynch, Tenor: Vocal—Benedictus (Weber), Miss Verma Aymar, Soprano, Mrs. Joseph Taylor, Alto, Mr. Louis J. Spuller, Tenor, Mr. Norman Wilkie, Basso.

William Edwin Chamberlain gave a recital in Eureka for the Sognia Club of that city on May 7th. The efficient baritone's success on that occasion was so pronounced that he was re-engaged for next year. The general consensus of opinion was that it was one of the very best recitals ever given in Eureka, and that means a great deal, as the Sognia Club is very energetic and enterprising and engages the finest artists it can secure.

Theodore Vogt 14-15 last Saturday for Bohemian Grove where he will spend a few weeks summer vacation. Mr.

Vogt is very popular among the Bohemians as he is a real good fellow and understands how to make friends. Before leaving on his vacation Mr. Vogt had the great satisfaction to receive an official communication from Germany to contribute a song toward a prize competition offered and authorized by the German Emperor. In Germany such a communication is equivalent to an order from the ruler and Mr. Vogt has every reason to feel proud of the fact that he is officially recognized in the participation of this contest.

Miss Elizabeth Westgate will teach through June this year, and will also retain her organ position at the First Presbyterian Church in Alameda. In July and August she will be at her cottage in the Santa Cruz Mountains where she is planning to do a good deal in the way of composition. Miss Westgate always has a piano sent to her summer home and nearly all her guests, who spend the week-end with her, are musicians. Many happy moments are the order of the day in that romantic mountain retreat.

An excellent program was presented at the graduating exercises of Miss Hamlin's School on Thursday evening May 23d at Scottish Rite Auditorium. Among the participants on the program were two pupils of William J. McCoy, namely Miss Frieda Wansner, who made a deep impression with her brilliant interpretation of Liszt's Grand Polonoise, and Miss Lucy Hannibal, who played the piano accompaniment to Mr. Oesterreicher's excellent flute solo. Hother Wismer, accompanied by Mrs. Batchelder, also created well deserved enthusiasm with his musicianly rendition of two fine violin soli. The program was as follows: Violin—(a) Adagio, Elgar, (b) Spohr, (c) Capriccio, Vieux (Fritz Kreisler), Mr. Hother Wismer, Mrs. Edith J. Batchelder, accompanying; Piano Solo Grande Polonoise, E. major (Liszt), Miss Frieda Wansner; Concerto for Flute (Chaminade), Mr. Walter Oesterreicher, Miss Lucy Hannibal, accompanying; Address—Prof. H. Oesterreicher, Wismer, Vertch, McCoy.

Sherman, Clay & Co. gave the 149th Hour of Music at their recital hall on Saturday afternoon May 25th. This was the last recital of the season, and the programs will be resumed the beginning of the season 1912-13. The soloists on this occasion were Helen Plummer Howard, dramatic reader and Fern Lenore Frye, soprano. Frank L. Grannis presided at the player piano. The program was as follows: Scherzo, B minor (Chopin). Reproduced by the Welte Player, As played by Fannie Bloomfield-Zeisler; (a) Evangeline on the Prairie (Longfellow), (b) Fidgets (Gillham), Helen Plummer Howard, accompanied by the Cecilian player piano; (a) In the Garden of My Heart (Ball), (b) A Perfect Day (Carrie Jacobs-Bond), (c) Philosophy (Emmell), Fern Lenore Frye, accompanied by the Cecilian Player Piano; Two Violata Records—Forza del Destino (Saverio in this Hour) (Verdi), Caruso-Scotti; Lucia—Sextette (Donizetti), Sembrich-Carusio-Scotti-Jonnet-Severina-Daddi; (a) The Stampede (Wallace Coburn) (b) The Young Man Waited (Cooker), Helen Plummer Howard, accompanied by the Cecilian Player Piano; Last Hope, Op. 16 (Gottschalk), Hungarian Dance, No. 5 (Brahms), Cecilian player piano; A full demonstration of two new popular records: (a) If all my dreams were made of Gold, I'd give it all to You (Geo. Christy), (b) Till the Sands of the Desert Grow Cold (Earnest Ball), Frank Hill, accompanied by Miss Gertrude Max.

THE DURBAR AT THE COURT.

Anyone who would have predicted a few years ago that any kind of motion pictures would be exhibited at a Broadway Theatre in New York at the One-Dollar-and-a-half scale of prices and draw capacity audiences, would have been looked upon as a dreamer. Yet this remarkable thing is now happening in the New York Theatre district, where the wonderful Kinomacolor Pictures of the gorgeous Durbar Coronation in India are now being shown. The innovation of Kinomacolor has revolutionized photography and cinematography and to-day it stands on a plane of popularity that is the subject of comment throughout the scientific and theatrical world. The pictures of the Durbar in India, when King George and Queen Mary were proclaimed Emperor and Empress here, created intense excitement in London and New York and words fail to describe the brilliant and thrilling reproductions of the greatest Oriental pageant that the world has ever known.

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BACH'S APPEAL TO THE PRESENT GENERATION

By CHARLES MALLORY DUTTON

In Germany, music is of all the arts the most nearly universal in its appeal; and although my vocabulary of admiration is not equal to the high task of presenting a concrete account of the Bach festivals, which are held in the principal cities of Germany each year—still, it is a privilege to describe in a small measure, the magnitude of the great German singing societies, and the influence of Bach's music upon the musical world today. Bach's influence upon the world has been fruitful and enduring, because it has sprung from great principles, and it is gratifying to note that he is today an inspiration to every true lover of music in Germany. Truth and sincerity in music (as in all things) and his firm grasp upon the principle of the unity of music are the most salient qualities revealed in his greater choral works and the pleasure about him, is that he does not become out of date, but his works are as eternal as the hills.

The extent and quality of Bach's influence upon the German people today is enormous, and it is wonderful to think that his great musical message is still so inspiring and vitalizing, the world over. To hear any of the German singing societies sing Bach, inspires a personal devotion for and a desire to study and hear all of his immortal works. No one can dispute that of all composers that ever lived, Bach has been the most influential. He has been the most studied by musicians who counted for most in their generation. Chopin said himself that he found all of his harmonies in Bach, and that he always shut himself up in a room and played nothing but Bach for two weeks before giving a concert. Bach enlarged the vision of Beethoven, and many composers of the past generation have founded their musical literature upon—or borrowed from the master.

To fully appreciate Bach's choral works (which include the B Minor Mass, the St. John and the St. Matthew Passion Music, the Christmas Oratorio, and various cantatas for solos, orchestra, organ and chorus) as they are given in Berlin each year, one must come face to face with the German singing societies, for the beauty and classic grandeur which the various choral societies present, cannot be described in mere words—for much depends upon psychological conditions of both givers and receivers, as Beethoven said of his Mass in D (which was sung in Berlin only lately)—"from the heart it has come, and to the heart it shall penetrate." Bach's "Grand Mass" (B Minor) contains his greatest essential message, which is delivered in a mighty stroke at all that is untrue and insincere in music. It seems that the simplest truths are always the last to be believed—for from the time Bach wrote the St. John and the St. Matthew Passion Music until Mendelssohn arrived upon the world's musical horizon (with the exception of three performances of the works during Bach's life-time) his greatest Lenten festivals lay sleeping. But at present, all of his works are given every year several times.

The two most important singing societies of Berlin are the Philharmonic Chorus of six hundred voices conducted by Siegfried Ochs, and the Sing Academy Society of four hundred voices conducted by Prof. George Schumann. Then there are dozens of singing societies of less experience and smaller membership, ranging from two to three hundred singers. Then there is the Dome boy choir of one hundred voices, and the Royal Opera House chorus and Chorus School which are excellently trained in the classics, and often give concerts. Then there is the "Leipzig Bach Verein" which pays a visit to Berlin every winter, always giving four or five concerts. Although I am loyal to Berlin, I acknowledge that the Leipzig Chorus is the finest, strongest and most wonderful body of musicians I have ever heard of for earnestness, integrity and nobility of interpretation, they are supreme. This winter they gave two performances of the St. John Passion Music in the largest church in Berlin, and with the assistance of the Bluthner Orchestra gave two performances of Beethoven's Ninth Symphony. It was a red letter week in my life, and I heard three concerts out of four, with orchestral scores in hand.

Siegfried Ochs, the conductor of the Philharmonic Chorus (who was decorated by the Emperor last season after a performance of Bach's "Grand Mass") is reared in Germany, as the first choral conductor of the country. He is a man of profound personality. He conducts with rare perception, and he possesses a high sense of apprehension for tonal balance and fitness of things. He plays upon his great chorus as though it were a wonderful pipeorgan, carrying his singers from a mysterious pianissimo with the most skilled gradations of tone up and up—until finally, a full blooded

rounded fortissimo is reached—producing an electric thrill in the audience.

To hear the Philharmonic Chorus sing the "Sanctus" from the Bach Mass under the baton of Siegfried Ochs is truly sublime. The magnificent contrapuntal singing is overwhelming in its climaxes of choral beauty, and to watch Ochs conduct is in itself a gratifying pleasure. The Philharmonic Chorus gives eight concerts a winter, generally presenting four different works, each work having two hearings. During our two winters in Berlin they have given four performances of the Bach Mass, six of Handel's "Judas Maccabæus" four of Beethoven's Grand Mass in D, four of Brahms' "Song of Destiny" two of Berlioz's "Dance of Death," two performances of a modern German Mass (which I heard, but the composer's name has slipped my memory) and other works which I did not hear. All of the choral societies are assisted by a full symphony orchestra, pipe-organ and soloist.

To me—the philharmonic chorus reached its pinnacle of perfection in Bach's Mass, of which we heard both performances this season. The chorus is superbly trained, and has had long years of experience in ensemble, and each member has had thorough individual musical training, and herein lies the secret of the success of the German singing societies. Over here everybody sings for two reasons—first, because they love it, and second, because they are trained to it from childhood. Without this great love and national pride such colossal results could not be achieved, for the members of the various societies are not paid for singing, and the admission charged for hearing the concerts is so small that it barely covers the expense of the orchestra, conductor, organist and soloists.

The Sing Academy Society which gives eight concerts a year (singing only in their own building) is a classic organization with George Schumann at the head of it. They devote most of their energies to Bach, always giving two performances of the Christmas Oratorio at Christmas time, two performances of his St. Matthew Passion, and generally one performance of the St. John mass at Easter time, and between these festival seasons, they present most interesting choral works. Next week they give their last concert of this season—singing Haydn's "Creation." This Easter they gave the ninety-second performance of the St. Matthew Passion Music, and the fourteenth performance of the St. John Mass. To be here in Berlin, to have heard all of the Bach performances, during our stay in Germany, George Schumann is not only a conductor of rare magnetism and discernment, but he has absolute command over the resources of his singing body. Such surprising discipline is indeed unusual.

How many virtuoso-conductors in the world today, can appear in one winter in the triple capacity of conductor, soloist and composer? Aside from George Schumann's regular duties as conductor of the Sing Academy Society, he was chosen as assisting artist at one of the Royal Symphony concerts conducted by Richard Strauss, playing a Mozart piano concerto with overwhelming success. And, only last week in the largest hall in Berlin, his latest work for grand chorus and orchestra "Sehnsucht" (Longing) was performed for the first time, revealing the composer as a man of tremendous musical gifts.

I was astonished at the great wealth of beauty in this highly dramatic work, which was excellently sung by the Royal Opera House Chorus, and conducted by Hugo Rudel of the Royal Opera House, assisted by the Philharmonic Orchestra. Dr. Karl Muck who is soon to leave the Royal Opera House to conduct the Boston Symphony for the next two years, conducted the same chorus and orchestra in a magnificent performance of Beethoven's Ninth Symphony. When it comes to the interpretation of Beethoven, Dr. Muck is always the last word as far as the orchestra is concerned—but, he is not pre-eminently successful as a choral conductor. Although the Berlin concert season has been over for the past month (as far as recitals are concerned) there have been a few great choral and symphonic concerts, which have held the interest of even the most blasé music lovers. Next week Siegfried Ochs is to conduct the large chorus and orchestra in five of Bach's "Cantatas," written for various voices, choruses, orchestra and organ. Bach wrote the appalling number of 217 cantatas for the church. During our two years' stay in Berlin, we have only heard three of them performed, but we have frequently noticed the announcement of them upon various choral programmes throughout the winter.

The final climax to a glorious year of music, is to be the first performance in Berlin of Gustave Mahler's

Eighth Symphony "The Symphony of the Thousand" as it is called. There are to be three festival performances at the close of this week, which are to be held at the Circus Pavilion with over a thousand participants. The Symphony is written for eight soloists, two mixed choirs, a boy choir, organ and grand orchestra. The first choir is drawn from the choral society, the Gewandhaus Choir, and the University Choir all of Leipzig, which numbers 300 voices. The second choir is the Riedelverein of Leipzig also 300 voices, and the Berlin Boy Choir of 300 voices makes a total of 900 voices. The Philharmonic Orchestra is to be augmented to 150, and the organ is to be played by Max Fests of Leipzig. Willem Mengelberg of Amsterdam is to conduct the first performance and Dr. George Gohler of Leipzig is to conduct the second and third performances.

THE SANTA CRUZ CARNIVAL.

Perhaps the most extensive and elaborate water pageant and carnival ever attempted on the Pacific Coast has been planned by Mr. Fred Swanton, for the summer resort city of Santa Cruz, commencing Saturday, July 20th and ending in a blaze of fireworks on Sunday, July 28th. Ever since the Casino at Santa Cruz closed last fall, Swanton has been at work on his idea, with the result that all arrangements have been completed for a truly remarkable nine-day festival at the popular watering place. Among the hundred features which have been prepared in order that the water pageant may go down in history as a remarkable success, are the following: A yacht regatta to which all of the yacht clubs of the Pacific Coast have been invited and which will be held under the auspices of the Corinthian Yacht Club of San Francisco; a series of motor-boat races on the San Lorenzo river, along which reviewing stations garlanded with flowers and flags are now in process of construction; parades of decorated floats corresponding to those used in New Orleans at Mardi Gras time; shell and small boat races; swimming contests and nightly displays of fireworks and fountains.

The presence, during the festivities, of several of the largest and finest vessels in the Pacific Squadron, has been assured. In addition there will be the usual opportunities for unsurpassed surf bathing; dancing every evening in the Casino; day-trips to the Big Trees and through the wonderful canyon connecting Santa Cruz with the Big Basin country, and other features. The large and beautiful Hotel Casa del Rey, recently completed at an expenditure of a tremendous amount of money and energy, is arranging to take care of part of the immense crowd which promises to assemble at Santa Cruz during the nine days of the water pageant. The management of the big hostelry has assured the public that there will be no advance over their regular rates, which are unusually moderate considering the fact that every room in the immense building is an outside room and is flooded with daily sunshine. The Casa del Rey will accept advanced reservations from this date until the opening of the hotel. In addition to the accommodations offered by this hotel, the Tent City at Santa Cruz is now in full bloom and there are many other, though smaller, hotels and boarding places which afford comfortable lodging for a vast host.

The Southern Pacific Company, which maintains a fast and superior service between San Francisco, Los Angeles and tributary points to Santa Cruz, is arranging to make especially low rates to the Surf City and return, for the period commencing July 20th and ending July 28th.

MOUNTAIN ASH CHOIR SCORES AT ORPHEUM.

We have never seen the Orpheum audiences quite so enthusiastic about a musical act as they are about the Mountain Ash Choir which represents the star attraction at that popular playhouse this week. This goes to show that the rank and file of the people are not as indifferent to real good music as some wise-acres try to make us believe. The people are quick to recognize merit when it is presented to them in the right way and the success of the Mountain Ash Choir is another evidence of the judgment displayed by the Orpheum management in the preparation of its musical bill of fare. There is no doubt in our mind that the Orpheum management is doing a great deal toward the raising of musical standards and the improvement of musical taste among the American people, is the singularly fine opportunity of giving them the best diluted with that which is easily palatable. The Mountain Ash Choir is an ideal amateur organization of singers. Its ensemble is delightful. Its intonation is clean. Its attack is spontaneous and the various soloists possess fine natural voices and sing with good taste and temperament. Anyone fond of choir singing should not miss hearing the Mountain Ash Choir at the Orpheum this and next week.



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ALEXANDER HEINEMANN ON THE ART OF SONG.

Great Concert Singer and Pedagogue Replies to Letter Recently Published in this Paper by a Bewildered Business Man.

The Pacific Coast Musical Review desires to call attention to the following letter from Alexander Heinemann which will no doubt be of great benefit to teachers as well as pupils. Mr. Heinemann strikes from the shoulders and tells the undeniable truths appertaining to the study of the art of song. But let Mr. Heinemann speak for himself.

San Francisco, June 16, 1912.
Editor Pacific Coast Musical Review:—

In the Pacific Coast Musical Review of June 1st I read a letter under the heading "A Letter Worth Thinking Over" written by an anonymous correspondent. I should have liked to reply to that letter before, but my schedule from the city prevented my doing so. Now, absent from the city, I have returned from Los Angeles I like to answer that very interesting and, unfortunately, I must confess, pertinent letter. Just in the study of singing, more so than in any other profession a dreadful amount of mischief is being done, and in no other profession exists such confusion than in that of teaching how to sing. I am now referring to conditions in the entire world. When one says singing a thing is white, another will say it is black. When one replies in the affirmative, another will answer in the negative. The reason for this confusion lies in the fact that so many people who give singing lessons are absolutely incompetent and inefficient. Many teachers who never in their lives took any singing lessons, and who, in fact, are only instrumentalists, endeavor to teach the art of singing to many poor victims.

To think that people who can not produce a free tone, who are unable to bind two notes together in a scientific manner desire to teach the noble and exceedingly difficult art of song! It is my fixed opinion that it is possible to acquire accurate knowledge of the art of singing from someone who himself is able to sing correctly and artistically—one who is able to demonstrate to his pupils the difference between right and wrong. I think a child learns how to speak and to grasp the sense of words by hearing these same words from day to day, so it is only possible to acquire an accurate knowledge of singing by constantly hearing it done correctly and imitating it correctly. Beginners are awkward like little children and they must be guided accordingly. Another reason for the existing confusion regarding the study of singing must be sought in the fact that the poor, unsuspecting victims are given the same old difficult songs and songs. Immediately after the first lesson or two, before they know the elementary principles of the art. They try to "overpower" these arias and to carry on a regular fight with their still obstinate vocal organ. The result is that these voices are finished before they are started. Under these conditions it is but natural that the voice will be forced and will exhibit all those faults peculiar to it.

A further cause of the confusion existing in regard to the study of singing is the fact that pupils are permitted to practice on their own accord in their homes, after their first lessons and before they grasp the master's ideas. The result is that they try again and again and become more and more confused. A really competent teacher should then allow his pupils to practice alone when they have thoroughly assimilated his ideas, exactly as is the case with instrumentalists. The art of singing must be placed upon a solid foundation, that is to say, pupils must know how to sing and how to "tie" notes correctly; they must be able to sing a clean scale; they must know how to develop a tone from the slightest pianissimo; they must learn how to breathe correctly and how to manage their breath economically, and they must be taught many other things, which are too numerous to mention in this brief space. They must be able to produce a tone free from impurities. They must be able to "bind" notes, the various vowels must have a uniform sound, and only when the pupil is thus thoroughly educated should he be allowed to study the words. (I generally ask pupils first to vocalize songs, without the use of the words and only after they thoroughly comprehend this vocalization do I permit them to sing the words).

An efficient vocal artist must be extraordinarily well equipped. He must not only possess an excellent, refined tone but he must grasp the spirit and the style of the song, and he must have a solid elementary musical education. Space does not permit me to mention anything else, and possibly I shall have more to say about this subject in a subsequent article. The confused letter writer refers to different methods of vocal study. There are no methods! There is only a natural mode of singing. There are different schools, such as the Italian, German or French school, which are based upon the peculiarities of the respective language and upon the differences in national characteristics. But all

these different schools with their national peculiarities must be treated with the same mode of tone production. For instance, the vowels, a, e, i, must possess the same free sound in all these schools. No matter whether you sing in English, German, Italian or French you must sing the vowels so as to attain a beautiful tone color. Every language must sound tonally beautiful (tonschön klingen). There can not be any methods, for you can not treat all voices in the same manner. On the contrary, an efficient teacher must teach his pupils absolutely individually. There are no two voices alike. No two voices possess the same qualities. For example, if a voice is too white, the pupil must sing darker: when the voice is too dark, the pupil must sing whiter. If a pupil can obtain a better tone, with "bumped" tongue than he can with a flat tongue, then he must be permitted to do so; but if the tone sounds impure and smothered with a "bumped" tongue, then he must sing while his tongue lies flat.

A pupil who has a tremolo must practice differently than a pupil with an even voice. A pupil who sings guttural must practice differently from one who sings nasal. You can not treat a bass voice like a soprano voice. Thus I could mention many more examples. You can not treat a voice as if you wanted to press it into a mold. You can not treat a voice methodically, but all voices must be trained so as to obtain a free, clear, feather-light, effortless emission of tone. An efficient teacher, like a competent physician must treat different maladies and failings individually. He must be able to diagnose each case. Only when a teacher knows the faults of a voice and the causes of these shortcomings can he treat a voice successfully. The elementary principle of a satisfactory mode of singing are intelligent breath control, easy effortless attack of tone, correct "binding" of the tones, even or equalized vocalization, line resonance and an intelligent grasp of the spirit of the song. Conscientious vocal study requires great industry, untiring patience and much hard work, and when you listen to a singer you must feel that it is a pleasure for him to do so, and not labor.

ALEXANDER HEINEMANN.

RECITAL OF JOSEPH B. CAREY COMPOSITIONS.

A recital that should be of more than ordinary interest is the one to be given at Kohler & Chase Hall next Tuesday evening, June 25th, when original compositions by Joseph B. Carey will be presented. Mr. Carey is a poet and composer, and also a pianist, of considerable reputation in the Northwest, and the frequent public appearances which he was fortunate enough to secure brought him numerous eulogies from press and public. Mr. Carey will be assisted on this occasion by Miss Ella Atkinson, soprano, Miss Fernanda Pratt, contralto, Lawrence Strauss, tenor, W. E. Powell, pianist and Mrs. Lawrence Strauss, violinist. As artists, like men, only be judged by the company they keep, we do not hesitate to recommend our readers to attend this concert. The program will be as follows:

Violin obligati by Mrs. Lawrence Strauss, piano accompaniments by Mr. Carey: Prelude and Siciliana, Cavalleria Rusticana (Mascagni), (Aeolian Pipe Organ) Mr. Huenken; (a) "This June, Sweet June, (b) My Heart is Calling (Violin obligato), Miss Ella Atkinson; (a) "The Dreamland, (b) Dreamland, (b) I Dreamed That Your Kisses Were Roses, Miss Fernanda Pratt; Love's Serenade (Violin obligato), Mr. Lawrence Strauss; (a) Etude, Op. 19, No. 3 (Chopin), (b) Etude, Op. 25, No. 9 (Chopin), Mr. W. E. Powell; A Mother's Lullaby (Violin obligato), Miss Fernanda Pratt; If I Were King, Mr. Lawrence Strauss; The Ninety-first Psalm, (Complete—without repetition or omission), Miss Ella Atkinson; Waltz of the Flowers (Nutcracker Suite) (Tschalkowsky), (Aeolian Pipe Organ), Mr. Huenken; Crossing the Bar, Miss Fernanda Pratt; My Rose (Violin obligato), Mr. Lawrence Strauss; A Prayer to the Winds (Waltz Song), Miss Ella Atkinson; Kammenoi Ostrow (Rubinstein), (Piano and Organ), Mr. Riggs, Mr. Huenken.

The following criticism is from an editorial by George H. Burchard of the Humboldt Standard: "Music lovers of this city were accorded a rare treat last evening in the Ingomar theatre at the recital given by the composer and song writer, Mr. Joseph B. Carey. It is safe to say that the singers who appeared on the program of varied numbers never did more finished work, so thoroughly were they imbued by the spirit of the recital, dominated as it was by the presence of the composer who throughout the evening presided at the piano. Though deprived of his eyesight about a year ago, through an accident, Mr. Carey still continues his work of musical composition and last night's program was ample justification for those acquainted with his talents, and who declare that California has at last found a song poet and natural musician who can do justice to all those finer shades of feeling, thought and sentiment which struggle for expression everywhere, but call for a master hand to shape them into conscious form. Some composers who have indeed attained a standing in the musical world are circumscribed as to expression and are unable to speak save in one or two forms at the best, but in his delightfully varied program of last evening, Mr. Carey displayed to his audience his powers in compositions of most diverse character. He touched the chords of the tender and pathetic, proved himself delicate and graceful, reminiscent or brilliant in his treatment of the thought, which is so highly gratifying to the musical."

BRABAZON LOWTHER COMING TO THE COAST.

Important to the music loving fraternity of California is the announcement that Mr. Brabazon Lowther, the distinguished Irish Baritone will visit the Pacific Coast next season; his appearance here will be his first visit to the coast, and will serve to open the extensive concert tour of the United States and Canada which is being arranged for him.

California stands ever ready to welcome artists new to this section, more especially when a distinct musical treat is promised as in the visit of Mr. Lowther and Mr.

Lowther is but in his thirtieth year, yet he comes to us with a firmly established reputation as a concert singer of first rank, and whose readings of German Lieder are considered especially fine; apropos of this, an eminent English critic wrote: "I have never heard the Brahms Lieder given with such fine vocal coloring."

Mr. Lowther studied under Jacques Bonhy in Paris, (Bonhy will be recalled as the famous baritone who created the role of the Toreador in Bizet's "Carmen" and after making his debut in 1906 with unusual success, he went to London where he was readily recognized as an artist of first rank and soon became a prime concert favorite; his recitals there each spring are looked forward to as events of importance, and considered "worth while." By one who has heard Mr. Lowther sing many times we are told that "his voice is full and magnificent yet capable of every shade of emotion; it is splendidly equipped and his art is in knowing perfectly well all the resources at his disposal, so that one is impressed at once by the sincerity of his work as well as by his musical temperament."

Mr. Lowther will converse in this country until the middle of April 1912 when he will leave to fill his engagements in England, France and Germany. He is already booked for three recitals in London, where he will appear at Queen's Hall, after which he will fill other English engagements before appearing on the Continent.

Last spring upon his arrival in New York, Mr. Lowther's appearance created considerable interest in musical circles; he was en route to London after a visit to friends in Canada, and during his brief stay in the city he was prevailed upon to appear on the program for the monster Benefit for the Little Mothers Association, at which Mrs. Louise Homer was billed to appear. Mr. Lowther was given the place of honor on the program.

ORPHEUM.

Frank Keenan who is recognized as one of America's greatest character actors will head the Orpheum bill next week in Oliver White's one act play of New York life "Man to Man" which sounds a fine note of human appeal. Mr. White has drawn flesh and blood characters and furnished them with thoughts that startle and possess a vital interest. Mr. Keenan has raised "Man to Man" to the position of a classic by his performance of the role of the downcast laborer, educated, virile and honest, but crushed in spirit. The story is intensely interesting and invaluable as a study of certain sociological conditions. The widely heralded and much discussed dancer Princess Rajah will make her first appearance here. In London, Berlin, Paris and St. Petersburg she proved an immense sensation. Princess Rajah is an Egyptian, possessed of great beauty and all the witchery and grace of her race. Her dances, two in number, and both oriental and her own creation. Her Cleopatra dance may be briefly summed up as a tabloid terpsichorean tragedy. It is founded upon a legend which represents Cleopatra receiving the news of the death of Marc Anthony and indulging in a wild weird Egyptian dance all the while fondling and teasing a pet snake. Suddenly her eyes fall on the statue of her dead lover and she becomes stricken with remorse and placing the snake upon her bosom permits it to fatally bite her. The Arabian chair dance is little short of marvelous. With a chair held in her teeth the Princess Rajah dances with wild abandon. Ed Wynn "The Boy With the Funny Hair" will be gladly welcomed. He is one of the best comedians in vaudeville and his portrayal of an exaggerated type of college boy is vastly clever and diverting. This season Mr. Wynn is assisted by Edmond Russon a capable English comedian and the skit they present is appropriately called "Joy and Gloom."

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25, 1912, at 8:15 o'clock

Recital

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Joseph B. Carey
Song Poet and Composer

Assisted by

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Miss Fernanda Pratt, Contralto
Mr. Lawrence Strauss, Tenor
Mr. W. E. Powell, Pianist
Mrs. Lawrence Strauss, Violinist

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THE MISSION OF SONG

By MARY MEREDITH

Song is the earliest manifestation of music. The impulse to give vocal expression to one's feelings is universal; and through all ages mothers have soothed their babies with lullabies, while from the time when savages first uttered their wild and monotonous chants men have given expression to their emotional excitement vocally. The history of modern music and therefore of songs begins with the first attempts of the Christian prelates to improve church music. The principal events in the development of scientific music during the first twelve centuries of Christianity were the setting up of part of the 11th century; the establishment of four authentic scales by St. Ambrose about the end of the same century; the addition of the plagal scales by Gregory the Great two hundred years later; the spread of the Gregorian Chant over the empire of Charlemagne; the first attempts at harmony by Hucbald during the 9th century; the beginning of staff notation by Guido of Arezzo one hundred years later; and the first use of notes to indicate the length of tones by Fresco of Cologne two hundred years later. Thus slowly did the fundamentals of musical science develop themselves.

During the first eleven centuries of the Christian era most of the activity along musical lines was in the domain of church music. The first strong impulse toward the production of secular music came from the crusades. A strong impulse was given to the human mind in Europe toward the close of the 11th century and the songs of the Troubadours were truits of an awakened ardour for intellectual pursuits. The earliest of the Troubadours on record was William, Duke of Guienne, who joined the 1st Crusade. The 12th and 13th centuries gave birth to hundreds of them. In Southern France the new life especially manifested itself in music and verse. As might be expected from their southern temperament and the customs of that chivalrous time, their effusions were principally love songs. Satires and panegyrics exhortations to the crusades, and the like, came in but were interspersed with amatory poems; but love, which first inspired the song of the Troubadours, ever remained its favorite theme. The Troubadours were men of high rank. At first perhaps they sang their own verses, but the function of poet and singer soon became distinct and a class of professional musicians came to be attached to the retinues of nobles and they sang to the songs of their patrons. Among the illustrious Troubadours, William, Duke of Guienne, Richard I. and Thibaut de Champagne, King of Navarre. Many of their melodies have come down to us. The earliest are stiff, but the flowing grace and ease of the later compositions indicate a rapid improvement.

Although France was the natural home of the love song as developed by the Troubadours, they were not the only ones affected by the influence which called it into existence. About the same time similar tendencies showed themselves in Germany, and their manifestation differed from those of Provence only as determined by the differences of climate and race characteristics. The German nobleman played and sang their own songs, however, instead of leaving their interpretation to dependents. They differed from the Troubadours also in that they regarded the music as subordinate to the words. The Troubadours laid greatest stress on the invention of beautiful melodies while the Minnesingers aimed first to interpret the feeling of the text whether their melodies were beautiful or not. These two opposing tendencies have distinguished the Northern from Southern nations ever since. Besides the music thus cultivated by the nobility there was a similar movement among the mechanics and tradesmen of the German cities, who formed what were called "Meister-singer" for the purpose of cultivating music and poetry. While their productions were commonplace and of little lasting value their enthusiasm and love of art shows the character of the German middle class of that time in an admirable light.

Besides these intentional efforts at music making, going on at the same time was a form of spontaneous musical production of great importance. This was the folk-song, the music of the numerous examples of which exist in many of the European countries. These songs sprung up among the common people. A beautiful strain invented by one person would be repeated to another who might add to it, and so they were handed down from generation to generation. Naturally, only pleasing strains could survive, and so all folk songs of every nation have for their prime characteristic naive, spontaneous beauty.

Song in Italy.

Although lyric song has been subordinate to other branches of music in Italy, nevertheless her long study of "la metacapsola"—poetry adapted to music—has not been surpassed. Among the songs—some of them the earliest to be known to music in Italy—there is a class of songs called cantata a liuto, and these were distinct from the cantata a lute which were more learned musicians. It was the habit of the former to improvise, for until the 16th century musical notation remained so complex that only accomplished musicians were able to write down their songs. In the 15th century the composition of songs in Italy was of music, with their severe contrapuntal style, found their way into Italy and began to exercise influence there, but the prevailing type of Italian songs were still of a very light order.

The first instance of solo singing occurred in 1539 in an Intermezzo, in which Silvio sang the upper part of a madrigal, accompanying himself on the lute while the lower parts, which represented Satyrus, were taken by wind instruments. The vocal music, lute-like, known, consisted either of part songs or unison choruses with little or no accompaniment. Galilei was the first com-

poser who wrote actual melodies for one voice. An epoch in musical history was marked by Caccini when he published in 1601 a collection of Madrigals and Arie for one voice. He was promptly followed by numerous imitators and thus the monodic system was virtually established.

For many important forms of music such as opera, cantata, sonata and fugue we are primarily indebted to the Italians, but, as regards to modern artistic song, we owe them little. Just as favorite tunes of the opera supplied the people with popular songs, so did its Arie and Cavatine provide pieces which the educated classes preferred to hear at concerts and in drawing rooms. Until quite a recent date there has been no demand for songs proper and few composers have considered it worth their while to devote themselves to this kind of work.

With few exceptions Italian songs are marked by the same qualities. The voice is always paramount in them and all else is made to yield to it. The beautiful quality and wide compass of Italian voices and the facility with which they execute difficult phrases tempt composers to write brilliant and effective passages where a simple melody would be far more appropriate to the words. In Italian songs we miss the delicate subtle understanding between poet and musician which is found in German songs. Where the music often acts as interpreter to the words.

In France.

What was done for music by the Troubadours of France has been described. Their development of Song was carried further and the eminent "chansonniers" of the 13th century, Adam de la Hale and Mach, were regarded as connecting links between the Troubadours and the learned musicians of late times. Like the Troubadours they invented the melodies and words of their songs but they also attempted to write in polyphonic forms of vocal composition.

In that age of serious polyphonic music a high place was held by the Gallo-Belgian school, for during the 14th and 15th centuries no distinction as regards music was made between Northern France and Belgium. But in the later years of the 14th century the vocal voice began to find favor and to drive airs for three, four, five and six voices from the field which they had for so long occupied. Then that most characteristic type of French song, the Romance began to reign. The air of the Romance is always simple and tender and its theme is generally of love. Among the other kinds of songs written by eminent composers of the 14th century political songs were prominent. The Revolution gave birth to many remarkable songs. To the stormy years of the opening of the 19th century are due the finest patriotic songs of France. Supreme among these stands the "Marseillaise."

Out of the revolutionary era of 1830 came a burst of lyric poetry, and Song responded to the poetic movement of the time. The time was ripe for a school which attracted the attention of the Romantic school. He was not a highly trained musician and much of his work illustrates the extreme exaggeration to which his school was prone nevertheless his melodies were original and striking. Similar qualities were displayed by a great musician, Hector Berlioz, in whom was a depth of poetic insight and a subtle sense of beauty. Of all his works his songs are least tinged with the characteristic exaggeration of the Romantics.

Notwithstanding the preference of the French for dramatic music they did not neglect other forms. To operatic composers such as Thomas and Gounod France owes some of her choicest lyrics. The art of singing is well understood and taught in France. In the large cities the popular songs are only favorite tunes from comic operas. But in the provinces hundreds of native songs, the strength of their attributes are generally determined by the locality to which they belong.

The airs of Southern France were distinguished by their gaiety, poetic sentiment and religious accent. Burgundy is rich in Noels and drinking songs. Bearnois airs are pathetic and melodious while the songs of Normandy are generally of the ordinary occupations of life. Someone has likened the songs of Brittany "to the wild scenery of their native districts, to the cheerless and landscape of their attributes, of wild moorland and green sea, which are familiar to the traveler on the coast of Brittany."

Song in Spain and Portugal.

While both Spain and Portugal have produced celebrated composers of polyphonic and ecclesiastical music, in neither country has there been any systematic development of the regular and monodic departments. The latter remains what it was in the earliest times and all the best songs of Spain and Portugal are composition of untaught musicians. Of all the Spanish songs those of Southern Spain are most beautiful. In them the eastern element is deepest and richest, and the unmistakable signs of their attributes are the following traits: The profusion of ornaments around a central melody, a "polyrhythmic" cast of music; and the peculiarity of the melodies which are based on a curious scale apparently founded on the intervals of the old Phrygian and Mixolydian modes. The songs of Southern Spain are generally of a dreary, melancholy and passionate type. They are mostly in one voice, for the varied rhythm prevents the possibility of their being sung in parts.

The popular music of Portugal bears a close affinity to that of Spain but there are some strongly marked differences. The Portuguese are more pensive and tranquil than the fiery exuberant Spaniard, and there is a vein of repose and subdued melancholy with an absence of exaggeration in their music as are seldom found in the music of Spain. The modinha, the only kind of artistic song, is the result of Italian influence

and seems to be a mixture of French Romance and Italian aria. They are simple, fresh and natural though as artistic music they do not hold a high place.

In Germany.

The musical genius of Germany, which has created for the world the highest forms as yet known of symphony, oratorio, and opera, is not less remarkable as the originator of the Lied—a term by which are most easily conveyed modern conceptions of the ideal song. It is the only country in which, in orderly and progressive development, the art of song may be traced from the simple, mediæval Volkslied to the elaborate productions of Schubert, Schumann and Brahms. If Germany, united with other countries of Europe, is in debt to Italy, her final conception of song belongs entirely to herself. And these conceptions have more profoundly influenced the rest of Europe than any Italian conception has ever influenced Germany. The student, therefore, is more profitably employed in studying phases of song development in Germany than in any other country.

It is not necessary to dwell, except in general terms, upon German song of the Seventeenth century. There was no development corresponding with that which produced airs de coeur of France and the ayres of England. The very literature necessary for such development was wanting. Indeed, German art was too profoundly affected by the spirit which marked the Reformation, to develop freely in secular directions. Even in the domain of the Volkslied, sacred songs were scarcely less numerous than secular; and at the Reformation there were many adaptations of secular airs to sacred words.

In the seventeenth century, the work of the Italian monodists was bound eventually to stimulate German composers to make songs, but their interest lay mainly in the naturally choral-instrumental works in which solo song is naturally avoided, as in the case of an independent branch of art. In spite of some stiffness and awkwardness, these seventeenth century songs exhibit a loftiness of aim, a touching earnestness and sincerity which mark them off as quite distinct from any work done elsewhere at the same time. On the other hand, there is not that sure grasp of material, nor the melodic or rhythmic power, which makes Purcell in England, stand out as the greatest song composer of the seventeenth century.

The works of such composers as Telemann, Marburg, and Agricola, were mostly confined to opera, cantata, and oratorio. The absence of suitable poetry was for a long time a barrier to the smaller lyrical forms. In the eighteenth century, the simple volkstümliches Lied, (in which the same music served for each stanza of the poem) in strophic form was most in favor. But side by side with the outpouring of these somewhat sentimental melodies, the attention of greater men was drawn to instrumental composition and mechanical improvement, through which the spinet, clavichord, and harpsichord were advancing toward modern piano-forte, and were preparing the way to the modern Lied in which the piano accompaniment was to play an increasingly important part. P. E. Bach, alone of his contemporaries, gave serious attention to lyrical song, selecting the best poetry he could get hold of and aspiring to something beyond merely tuneful melody. But not until Schubert were the conditions of true union between music and poetry perfectly realized. However, in "Das Veilchen" Mozart produced a master piece, rightly regarded as the first perfect specimen of a "dunkelkomponiertes" Lied.

With Beethoven, song was suddenly exalted to a place among the highest forms of composition, being taken in hand with the utmost seriousness by the greatest composer of the age. It cannot, however, be admitted that Beethoven, though he wrote several noble songs, was an ideal song writer. "His tendency was to press into melodies more meaning than words would bear. The very qualities which makes his instrumental melodies so inspiring, tell against songs." In songs of solemn or deeply serious nature, Beethoven was at his best. With him we have left behind the petty artificialities of the eighteenth century and have entered a field of deeper human feeling, with the surrounding influences upon it of Nature and romance. The new spirit of the age represented in the lyrics of Goethe and Schiller, communicates itself in Beethoven to song, which now assumes its rightful position as joint interpreter. In Beethoven's songs, the accompaniment assumes an importance far greater than in the songs of any previous composer.

The greatest song writer of all ages was Franz Schubert. The beauty of his melodies was scarcely more striking than the gratefulness of their purely vocal qualities. The technique of singing had indeed been understood for nearly two centuries, but Schubert was the first to divine fully its emotional range. The

(Continued on page 6)

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EDITORIAL NOTE

NOTED SINGERS GIVE SCENE FROM MARTHA.

The Victor's song medley seems to be extremely popular and the collection of favorite songs in "Weber's 15 Winners" is sure to make it a tremendous success. Lucy Isabelle Marsh gives the noble Messiah air

GEORG KRUGER LIKES THE MUSICAL REVIEW.

San Francisco, June 2d, 1912.

My dear Mr. Metzger:

Since coming to reside in San Francisco I have learned to look upon your valuable musical journal as a sort of "musical barometer" so to speak, for in its columns one finds information from far and near of the work in which we, as musicians, are so deeply interested. It is a pleasure to look forward to the weekly issue of the Review, knowing the high standard it represents in the world of art and artists. Especially I want to thank you for your stand regarding the encouragement of local musicians. We have in our city many artists who should be encouraged and brought to the front by the local papers and managers, in order that those who desire to hear and judge their ability may have an opportunity of doing so. **Encouragement** to such musicians should be the keynote of the future, and by the way, we would resemble a splendid gathering of **resident** artists, drawn from all parts of the world, content to live here and create a name and musical atmosphere for San Francisco which will make it a musical center second to none. Wishing you all future success, believe me,

Faithfully Yours
GEORG KRUGER.

The other newspapers of the city were equally lavish in their praise, and it is perfectly fair to say that never has a rendition of the mad scene in the much overworked Donizetti opera received the wild spontaneous tribute of a more emotional public than that which witnessed Miss Viccarino's debut in Havana. The young American singer's engagement in Havana lasted for a short period only, and she returned to New York soon, to take a much-desired vacation after a strenuous season of singing in the city of the bay, during which period she appeared more than seventy times in twelve different operas to satisfy the demands of a public which would only attend the opera when she sang.

A studio record by pupils of Wm. J. McCoy was given by the Music Department of Miss Hamlin's School on Friday evening, May 17th. The program was as follows: Piano—Romance in E flat, Wranzel—Arabesque, Miss Margaret Center; Chopin—Nocturne—F minor, Miss Catherine Borrer; Vocal—David—Thou Brilliant Bird, Ruth Wranzel; Chopin—Nocturne—A minor, Ethel Hummer; Like, Chopin—Op. 9, Valse, Miss Martha Forsberg; Two Violins—Dance—op. 109—Pietra, Florence, Misses Helen Murphy and Margaret Center, Pupils of Hother Wismar; Bach—Sarabande— and Bourree, Chopin—Ballade A flat, Miss Miriam Eliser; Rachmaninoff—Prelude, McDowell—To a Wild Rose, To a Water Lily, Chopin—op. 10, No. 5—Etude, Miss Elsie McFarland; Chopin—Nocturne—F minor, Miss Near, Byrd—Lullaby, After All, Miss Ruth Edwards; Liszt—Grande Polonaise E flat, Schumann—Vocal als Prophet, Chopin—Etude C minor, Miss Frieda Wasmser.

Two festival musical services of great interest were held at the First (Congregational) Church, Oakland, Sunday, June 9th. Both morning and evening services were given over to the choir of the Church. The choros choir and soloists of sixty voices under the direction of Alexander Stewart were augmented by a number of former members of the choir both from this vicinity and from other sections, some of them singing in the Angeles and Sacramento to unite with the choir upon this occasion. The theme of the morning service was "A Song in the Day," and the pastor, Rev. Herbert Atchinson Jupp, will give an address upon "The Religious Value of Music." The theme of the evening service was "A Song in the Night," and the pastor's address was "Making Melody in the Shadows." Among the choir numbers were "The Light of the Dawn," "The Light of the Good Fight" (Dr. H. J. Stewart), (Composed for and dedicated to the choir of the First Congregational Church), Ave Maria (Cesar Franck), "The Salvation of the Dawn," and "Light," two songs for contralto and baritone, by Frederic Stevenson, The Lord is King (Stevenson), (Baritone solo and chorus), Jubilate Amen (Max Bruch), The Twilight Shadows, David D. Wood, The Light of the Dawn, (Two voices), The Light of the Soprano and Baritone solos), Watchman, What of the Night, (Tenor solo), and "The Night is Departing"—chorus—from "Hymn of Praise," (Mendelssohn), and other numbers of interest. Miss Virginia de Fremery, the organist, was heard in some especially interesting organ numbers and at the morning service Miss Helen Arthrop, who was known to many visitors, sang the Regatta Song, soloists, Mrs. Alma Berglund, Winchester, Mrs. Carroll Nicholson, Hugh J. Williams, and Charles E. Lloyd, Jr.

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SAN FRANCISCO, SATURDAY, JUNE 29, 1912.

Price 10 Cents

HEALEY APPOINTED SYMPHONY MANAGER.

Well Known Manager Prominently Associated With W. H. Leahy in the Tivoli Opera House and With Tetraxini Secures Important Position.

The most important news from a musical point of view that has been published in the daily papers lately is the fact that Frank W. Healey has been selected as the new manager of the symphony orchestra. There are many reasons why the selection of Mr. Healey was an exceedingly wise one. In the first place whoever manages the San Francisco orchestra must be thoroughly familiar with conditions in this city, and he must possess a personality that appeals to all classes of people. He must have tact and diplomacy so that he is able to make as many friends as possible for the association. If the leader is too proud to associate with the rank and file of the musical public, the manager must be able to smooth down any rough places that may have been created by the director's indifference. Then the manager must be economical and must be able to show why money should not be spent like water without creating any ill feeling among those who do not realize the value of money, and how difficult it is to obtain it. In all these things Mr. Healey has proved in the past that he is thoroughly versed, and we should be greatly mistaken if he did not make good in every way and develop into a manager of the finest qualifications.

We have known Mr. Healey ever since we came to San Francisco. When we first met him he was man-

ager for a chorus known as the Greven Choral Society, of which Joseph Greven was the director. At that time, Mr. Healey was printer by profession, and a good one too. He gradually drifted into managing local musical affairs and artists in a small way and finally entered the Tivoli Opera House chorus. While there Mr. Leahy's attention was directed toward Mr. Healey, who always had a nice way of attracting attention toward himself, when he wanted to do so. Mr. Leahy recognized in Mr. Healey a man who would suit his purposes exactly, and it did not take long until Mr. Healey was transferred from the chorus to the front of the house. After serving in a minor position for a while Mr. Healey proved a satisfactory that he finally was appointed assistant manager and he was in that position at the time of the fire. Soon after the disaster that destroyed the Tivoli, Mr. Healey organized the San Francisco Opera Co., which he managed successfully for several years, and which contained as principles most of the Tivoli favorites. When Mr. Leahy arranged the first concert tour with Tetraxini he looked up Healey and again made him his assistant manager, as such Healey proved successful during the last two Tetraxini seasons. By this time Mr. Healey attracted the attention of Eastern managers and a short time ago he secured a contract with H. W. Savage, one of the country's foremost theatrical managers.

orchestra came in evidence, Mr. Healey felt that nothing better could have happened to him. This new position would bring him to his native city, and enable him to stay around while the Tivoli was in the making, and it Mr. Leahy should want to go to Europe and look after artists for his Italian company, he could leave Mr. Healey on the ground and look after his interests. So in many ways the appointment by the San Francisco Musical Association seemed to work right into Mr. Healey's hands. For this reason he asked his release from the Savage contract, which, under the circumstances, was gladly granted with Col. Savage's best wishes.

The editor of the Pacific Coast Musical Review is especially interested in Mr. Healey as he has watched him grow up and become prominent as an office. Mr. Healey like the editor of this paper, had to work hard and overcome many obstacles to reach his aim, and the fact that he has succeeded, notwithstanding many reverses and discouragements, proves that he is fit to occupy a leading position in the musical affairs of the city, and there is no one residing in this community who is more pleased to see his efforts crowned with success than the editor of this paper who knows how many obstacles are put in the way of him who tries to follow the dictates of his ambition. Here's luck to Frank Healey, and may he succeed in changing the present temporary symphony orchestra into a permanent organization!

ALFRED METZGER.

BEHYMER TO OPEN SAN FRANCISCO OFFICE.

From now on it is to be Manager I. E. Behymer of Los Angeles and San Francisco, as the Western Incessario is making arrangements to open an office in San Francisco for the purpose of arranging western tours for San Francisco and Los Angeles artists. Both of these Coast cities enjoy the distinction of having more talented artists, both vocal and instrumental, than usually is allotted to cities of the half a million class in the Middle West or even in the East. There are many towns and cities scattered throughout the State, from San to San Francisco, in which are found clubs and organizations who, each season, put forth a series of entertainments for the education of the young and the entertainment of the old, and who are at a loss many times as to the securing of suitable artists with reputations in keeping with the artistic demands of such clubs. It will be the duty of the Behymer office to bring to either the local artists of the leading Coast cities, recommend them to such clubs, and present them in series at a reasonable price, which will place them within reach of all.

This clearing house of artistry will uphold the splendid reputation already attained by the Philharmonic Courses that Mgr. Behymer has been turning out for many years to such well known clubs as the Saturday Club of Sacramento, the Amphion of San Diego, the Stinet Club of Redlands, the Tuesday Musical of Riverside, the Music Study Club of Santa Barbara, the Fresno Music Club, the Philharmonic Courses in Stockton and San Jose, the Twentieth Century Club in Reno, and similar organizations throughout California, New Mexico and Arizona. The engagements thus secured for the artists of reputation will be an added incentive for them to further perfect themselves in their chosen line of endeavor, and the reputation already obtained by the Behymer Bureau will be sufficient guarantee to the club Board of control that they can guarantee a maximum of artistry for a minimum of cost to their members. It is a right move in the right direction, and should receive the hearty support of all California artists and clubs of the west.

MISS GOODSSELL ENTERTAINS HEINEMANN.

During Alexander Heinemann's visit in Los Angeles a little over a week ago he was the guest of honor at a reception given by Miss Virginia Goodsell, the Pacific Coast Musical Review's Los Angeles representative. The affair was very successful and it was the topic of conversation in musical circles for quite a while. Nearly two hundred prominent musical and social people attended, making the event an exceedingly representative one. The rooms at the Hotel Wiltshire where the reception took place, were beautifully decorated with spring flowers, ferns, and palms. The reception lasted one hour, after which a delightful musical program was rendered and the evening's event closed with a light lunch on in the dining room.

The fine attendance and the representative character of those who graced the event by their presence proved to Miss Goodsell as already established an excellent reputation for herself in the Southern metropolis. Those who have met Miss Goodsell realize how easy it is for her to make friends, as she combines a most successful social department with a gracious and generous

disposition. One of the Los Angeles papers had this to say of the reception:

Miss Virginia Goodsell, prominent in musical circles in San Francisco as well as in Los Angeles, the possessor of a beautiful soprano voice, gave a reception last night at Hotel Wiltshire in honor of Alexander Heinemann, the German lieder-singer. A delightful musical program was offered by Harry Clifford Lott, who sang an interesting group of songs; several selections by the Gutterston Lewis trio and selections by Miss Goodsell. Receiving with Miss Goodsell were the following well known in society. Mr. and Mrs. F. W. Blanchard, Mr. and Mrs. Harry Clifford Lott, Mr. and Mrs. L. J. Selby, Mr. and Mrs. Fred S. Gutterston, Mr. and Mrs. Dennion Robinson, Mr. and Mrs. Willis Tiffany, Mrs. Grace Carroll Elliot, Miss Dorcas Joy, Mrs. Ada Van Pelt, Miss Alberta Jones, Miss Alice Coleman, Miss Mary O'Donoghue, Miss Jennie Winston, Mr. J. H. Allen and Mr. Sidney A. Bachelder.

THE KRUGER CLUB.

The formation of a musical club is always of interest to students of the Art. We therefore take pleasure in announcing that the pupils of George Kruger have organized a society among themselves to be known as the "Kruger Club." Monthly meetings will be held, recitals given and semi-annual concerts will be announced. The officers selected for the ensuing year are as follows:



MISS ELIZABETH KELSO PATTERSON

The Distinguished New York Singing Teacher Who Was Very Busy During Last Season

lows: President, Audrey Beer; 1st Vice President, Vivian Grant; 2nd Vice President, Flora Gabriel; Corresponding Secretary, Mabel Filmer; Financial Secretary, Mary Fischer; Treasurer, May Cron; Members: Helen Hall, Eva Salter, Mabel Wooster, Eva Mehegan, Romany Minkov, Nellie Fennel, Myrtle Donnelly, Lorraine Jordan, Florence Mason, Anita John, Eva Riesener, Julia Obernesser, Violet Feuster, Benjamin Moore, Chester Butler, Albin Jordan, Edgar Reinhold.

The club is to give its initial recital at the Fairmount Hotel on Saturday evening July 6th at 8:15 o'clock. Several of the pupils of George Kruger, the teacher and pianist of this city, will be heard to good advantage on this occasion, the "Red Room of the Fairmount" having perfect acoustics, is especially adapted for instrumental recitals. The participants in the program are anxious that their club should become a recognized musical association of the city and to this end their efforts are worthy of support. A large attendance is already assured. The members will take part in the following program: Dances Macabre, Poem Symphonique for two pianos, (Saint-Saens), Myrtle Claire Donnelly, first piano; Mr. Kruger, second piano; The Flatterer, Serenade, (Chaminade), Flora Gabriel; Valse d'Adèle, for left hand alone, (Giza Giza) Marie Riesener, Serenade, (Mozzkowski), Eva Mehegan; Valse Lente, (Schubert), Valse Brillant, E minor, (Chopin), Anita John; Berceuse, Mazurka, (Leshetzky), Mary Fischer; Impromptu A flat major (Chopin), Murmuring Zephyrs, (Jensen-Nielsen), Mabel Filmer; Sacroato Caprice, (Vocrieh), Rhapsodie Hanxroise, (Liszt), Violet Feuster.

FRANK W. HEALEY

The Energetic Young San Franciscan Who Has Just Been Appointed Manager of the S. F. Orchestra

ager for a chorus known as the Greven Choral Society, of which Joseph Greven was the director. At that time, Mr. Healey was printer by profession, and a good one too. He gradually drifted into managing local musical affairs and artists in a small way and finally entered the Tivoli Opera House chorus. While there Mr. Leahy's attention was directed toward Mr. Healey, who always had a nice way of attracting attention toward himself, when he wanted to do so. Mr. Leahy recognized in Mr. Healey a man who would suit his purposes exactly, and it did not take long until Mr. Healey was transferred from the chorus to the front of the house. After serving in a minor position for a while Mr. Healey proved a satisfactory that he finally was appointed assistant manager and he was in that position at the time of the fire. Soon after the disaster that destroyed the Tivoli, Mr. Healey organized the San Francisco Opera Co., which he managed successfully for several years, and which contained as principles most of the Tivoli favorites. When Mr. Leahy arranged the first concert tour with Tetraxini he looked up Healey and again made him his assistant manager, as such Healey proved successful during the last two Tetraxini seasons. By this time Mr. Healey attracted the attention of Eastern managers and a short time ago he secured a contract with H. W. Savage, one of the country's foremost theatrical managers.

It is, of course, natural to assume that with the rebuilding of the Tivoli, Mr. Healey would be offered the position of assistant manager. But he had to live between now and next March, and the Savage engagement was an excellent bridge to cross over. However, when the proposition of the management of the symphony



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AUGUSTA COTTLAW WEEDS EDGAR GERST.

The marriage of Augusta Cottlaw and Edgar A. Gerst has a touch of the romantic in it, that is known only to a few friends. Miss Cottlaw is one of the first American pianistic prodigies to claim the attention of the public and press, and it was in her prodigy days during her first tour of the Pacific Coast, that she met the family of Mr. Gerst, who resided in San Francisco, and was entertained at their home on several occasions. She saw very little of her future husband at the time, as he was a bashful boy, greatly in awe of the little girl who had played with orchestras, and had been pictured in all the San Francisco papers. About four years later Mr. Gerst and his father were making a tour of the world and happened to be in Berlin when Augusta Cottlaw made her debut in Berlin with the Philharmonic Orchestra, and their acquaintance was temporarily renewed. Their ways separated once more, and it was not until November, 1908, that Miss Cottlaw and Mr. Gerst met again, when Miss Cottlaw was filling an engagement in Frankfurt-on-the-Main, Germany, where Mr. Gerst was pursuing his studies with Belvidet. In March, 1911, the distinguished American pianist was invited to participate in three concerts in Frankfurt during the Liszt festival, and she and her mother, who has been her constant companion, were again the recipients of many attentions at the hands of the Great family.

In May, 1911, Miss Cottlaw went to London to fill professional engagements, and Mr. Gerst went to Italy to continue his studies under Lombardi. They met again in London in July, 1911, and decided then that it was best that they pursue the path of life together. On account of Miss Cottlaw's American tour of 1911-12 the marriage could not take place until June 10 of this year. The artistic couple sailed on the New Amsterdam, June 11 and will make their home in Berlin, Germany, for several years, until Mr. Gerst, who has already had several successful appearances in Germany, has fully established his reputation in concert and oratorio. Miss Cottlaw will continue her career as concert pianist, and will devote one day each week to teaching, as had been her custom in the past. She will be known professionally as Augusta Cottlaw-Gerst—Musical Courier.

SUMMER COURSE FOR PIANO TEACHERS.

During the summer season Warren D. Allen will conduct a Summer Course for Piano Teachers in his Berkeley studio. Mr. Allen is eminently fitted, both by training and experience, to help serious students and teachers who are in Berkeley for the summer, to systematize their work, and get the best results therefrom. Teachers of Piano in particular, will find this course helpful, because at each class lesson Mr. Allen will suggest, analyze and interpret graded lists of Teaching Material of all grades of difficulty, and of all schools of composition. The student in this course will attend during four weeks: eight class lessons, eight private lessons, and eight recitals. In the private lessons, member of the course will work at technical study, repertoire or whatever branch of musical study is most desired by the student, or deemed necessary by the instructor.

The lecture-recitals which Mr. Allen will give will serve as a Course in Musical Appreciation. The programs for these recitals will be outlined in a special folder and will contain many of the larger and greatest composers that students will take up in the classes in teaching methods. Students in the course will be entitled to two tickets for each recital. The work taken up at the class lessons will be as follows:

First week—elementary work for beginners, lessons 1 and 2.—What to teach in the first lessons.—Ear training, rhythm, notation, relaxation, phrasing, etc. Graded lists of composition and studies for younger students. Second week—The Preludes. How to make technical study (without notes), interesting musically. Different ways of playing the scales, arpeggios, etc. Second Week—musical form, Lesson 3.—The smaller forms. Graded lists of compositions in the song-form, and in numerous dance forms, minnets, gavottes, polonaises, mazurkas, gigues, waltzes, etc., culled from the works of great composers. Analysis of the motif, phrase, section and period. Lesson 4.—The larger forms. Sonatinas and rondos. Sonatas by Mozart, Haydn, Beethoven, Schubert, Grieg and others, that are useful for teaching purposes. Third Week—Polyphonic Music, Lesson 5.—The small polyphonic forms. Canons, fuguettes and other shorter works in imitation. The Suites and inventions of Bach. Lesson 6.—The larger Polyphonic forms. The Preludes and Fugues of Bach. The polyphonic element necessary in good sacred music. Chorales, hymns, etc. Fourth Week—Miscellaneous forms and Ensemble Work. Ensemble study will form an important feature of the course, both for two pianos and with other instruments.

The class sessions will not be mere lectures, but will be of a very informal nature, so that teachers may present their own problems for discussion, and benefit by

the experience of others. No one iron-clad "method" will be insisted upon, but methods will be suggested that secure results, without any loss of individuality on the part of the pupil. In giving this opportunity to piano students and teachers to obtain new material and suggestions for their work, and a broad view of piano study in general, this course is a long-felt want. Few ideas, new material and higher standards will give a fresh inspiration for the new season's work.

MUSIC IN FRESNO.

The Clara Schumann Quartet, composed of talented young ladies of Fresno gave its long and eagerly anticipated concert before a large and enthusiastic audience in the Unitarian church last night. The fact that through the unfortunate illness of Minnie Marshall, second alto, it was necessary to postpone the concert, only served to lend additional interest, and the performers were given an ovation. The quartet numbers last night showed ample evidence of long and careful training. The singers kept together perfectly and their voices blended exquisitely. The opening number, the Song of the Seasons, was a descriptive one in which the light and shade were beautifully brought out. Dainty numbers sung were My Lady Chloe and My Pale Brown Lady Sue. These were sung without piano accompaniment and the singers were fully equal to the test. The concluding number was All through the Night, (Old Welsh), Spanish Tambourine Girl, (Schumann), and The Year at the Spring (Beach). The last was an inspiring selection into which the singers entered with full vigor. They repeated the selection in response to an enthusiastic encore.

Miss Zoe Glasgow, charmingly sang April Morn' (Batten) and the favorite Villanelle "Nel Acqua", both difficult selections of great range, that showed the admirable qualities of her voice and her rare technique. Miss Julia Harris sweetly sang the Aria, Dost Thou Know That Sweet Land (Thomas), and responded to an encore. Of special interest was the difficult piano solo, Tarantella (Liszt) contributed by Miss Ruth M. Ford. The accomplished young pianist displayed perfect technique and her number was enthusiastically encored. The piano duet, Saint's Feast (Kalewsky) by Miss Harris and Miss Ford was likewise generously applauded. The versatility of the quartet members was evidenced in the Rondo Chromatic (Liszt) in which Miss Ford, Mrs. Blattenberger, Miss Harris and Miss Glasgow performed as two pianos.

The quartet as constituted last night was as follows: Miss Zoe Glasgow, first soprano; Miss Jesse Blattenberger, second soprano; Miss Julia Harris, first alto; Mrs. Frank Connelly, second alto; Miss Ruth Ford, pianiste. The singers were faultlessly accompanied by Miss Ford. Special mention must be made of the work of Mrs. Frank Connelly, second alto, who although given but a limited time in which to prepare for the concert proved herself fully equal to the task. The concert was a brilliant success from every standpoint, and the performers will be assured of even a warmer welcome on their next public appearance—Fresno Herald, May 22

COLOR MUSIC.

One of the guests in attendance at the Biennial meeting of the Federation of Women's Clubs is Mrs. Fanny E. Hughey of St. Louis, Mo. She is the authoress of "Color Music for Children"—an interesting book for all classes and ages. G. Schirmer & Co., of New York are her publishers and this fact alone is sufficient recommendation of the merits of the book. Mrs. Hughey is to speak before the Music Conference on June 26th and before the Educational Conference on July 3d, which will give those in attendance an opportunity of learning how to make the teaching of music "attractive to the life and definite to the mind by the association of tones and color." The object of musical training is to develop refined emotions, clear thought, nobility of character, and truthful expression—in other words—"teach obedience to the laws of right living."

Education is not necessarily knowledge of a great variety of subjects, but it is the ability to acquire knowledge. Men of letters have repeatedly told us that the mental discipline gained through the study of music has been, by far more valuable to them than that gained from the study of any other subject—music is still more of an "idol set in the temple" rather than a recognized need of humanity. However, the hour of readjustment in the field of music teaching, nation from the time that we through the press, has arrived. In "The Hughey Color Music System," instead of abstract words to memorize, tones take on life as the names of birds, the magic realm of sound is entered through well told stories and imagination is enlisted on the side of education—thus systematically utilizing the desire for mae-believe. From the age of six months to six years is the most vital time of the child's life, it is the time of most rapid development—and as distinctions in color are the easiest and sharpest differentiations arrived at by the senses they are made large use of in the Hughey method. This plan of work not only makes feasible the establishment of a definite singing vocabulary, but sets in order the "musical tools." Also assists in the forming of character, inducing spontaneous, earnest effort, and inducing the catching of the tendency to imitate. During the biennial session the public is invited to witness demonstrations of the work in Parlor A of the Palace Hotel every afternoon from 2 to 3 June 26 to July 5. Miss Olive B. Wilson, of Kansas City, Mo., a teacher of wide experience, is in charge of the children and will be glad to receive visitors at the hour mentioned or by appointment. Miss Wilson is a guest at the Hotel Stewart.

MUSIC AT THE WOMEN'S CLUB CONVENTION.

The programs of music arranged for the eleventh women's Clubs are worthy of the most careful attention. The committee for music included such prominent leaders of our musical cult as Mme. Emilia Tjoetta, chairman, Mrs. David Hirschler and Miss Henrietta Stadtmuller. How

well these ladies fulfilled their responsible duties may be gathered from the excellence of the programs which we publish herewith. The editor of the Pacific Coast Musical Review attended the first concert on Monday evening last. It was an orchestral concert under the direction of Herman Perlet. As during the summer season we prepare the paper earlier in the week we shall be unable to give a detailed review of the event until next issue. Mr. Perlet proved to be such an excellent orchestral leader that we feel it is due him to be mentioned at length. The programs arranged for the Convention are as follows:

Monday evening, June 24, 1912, at 8:15—Orchestral Concert, Herman Perlet, Director. Overture, "Midsummer Night's Dream" (Mendelssohn), Andante from C minor (Trakl) Symphony (Schubert), Serenade (string orchestra) (Perlet), Tarantelle (Perlet), Tunc Poem, "Mt. Tamaulpais" (by request) (Perlet), (This work is based upon a melody of the Lake County Indians). "Spinning Song" (Mendelssohn), Valse, "Trieste" (Sibelius), Tannhauser (Wagner). Tuesday evening, June 25, at 8:15—The Sierra Mixed Quartette—Zilpha Rogers Jenkins, Soprano, Ruth Waterman Anderson, Contralto, Carl Edwin Anderson, Tenor, Lowell M. Redfield, Baritone, Mabel Hill Redfield, Accompanist. Quartette, "Hail, Smiling Moon" (Spofforth), Baritone Solo, "O, for a Breath of the Moorlands" (Whitely), Contralto and Tenor Duet, "La Noche" (Miliotti), Quartette "Estudiantino" (Lacombe), Soprano Solo, "Sunlight" (Harriet Ware), Quartette, "Song of the Vikings" (Fanning), Chorus, "America". Audience is requested to join in the singing. Wednesday Evening, June 26, at 8:15—Chorus—a, "The Lord is My Shepherd" (Bargiel), b, "Morning Serenade" (Krug), c, "Spring Time" (Bargiel), Members of Women's Clubs; Mr. Oscar Weil, Director; Mrs. T. Schusser at the piano; Solo, "The Letter" (Caro Roma), Mrs. R. E. Revalko, "Star-Spangled Banner". The audience will please join in the choruses. Thursday Evening, June 27, at 8:15—Yosemite Legends in Song and Story (Dr. H. J. Stewart), Words by Allan Dunn; Mrs. J. E. Birmingham, Mr. Allen Dunn, Dr. H. J. Stewart at the piano; Saturday evening, June 29,



GEORG KRUGER

The Eminent Pianist and Pedagogue whose Pupils Just Organized the Kruger Club

at 8:15—Scena, Qui m'avait dit la place (Werther) (Massenet), Mrs. M. E. Blanchard; The Gilda Mania Boheme (Puccini), Che E' Mi Credo, "Girl of the Golden West" (Puccini), Manuel Carpio; Habanera (Carmen) (Bizet), Seguidilla (Carmen) (Bizet), Mrs. M. E. Blanchard, Mr. Frederick J. Maurer, Jr. at the Piano; Sunday, June 30, Organ Recital, Calvary Church, 4 P. M.—Toccata from Fifth Symphony (Widor), Largo from New World Symphony (Dvorak), Communion in G (Battiste), Minnet from "L'Arlesienne" (Bizet), Finale in B (Lemmens), Mr. Ida Waldrop. Monday evening, July 1, at 8:15—Quartette, "In May Time" (Oscar Weil), Mrs. R. Stich, Mrs. J. C. Brickell, Mr. R. M. Battison, Mr. T. Pearson, Miss Clara Lowenberg at the piano; Songs, "Hallelujah" (Ferdinand Hummel), "Des Ailes" (Chas Rene), Mlle. Eleanor Mart Joseph. Tuesday afternoon, July 2, at 2—Greek Theatre, Berkeley. Orchestral Concert, Mr. Paul Steindler, Director of the University of California, Director. Mrs. Lawrence Maxwell, Chairman of Music, G. F. W. C. Overture, "Oberon" (Weber), "Spanish Suite" (Lacombe), Soprano Solo, "Endymion" (Liza Lehman), Miss Fannie Balise. Introduction to Third Act of "Lohengrin" (Wagner), Valse, "Blue Danube" (Strauss-Spicer), Women's chorus of Members of California Club, Nodinsky Morning Club, Treble Clef Club, Slave March (Tschakowsky), Tuesday evening, July 2, at 8:15—Vocal Trio—"White Butterfly" (Denza), "Ashes of Roses" (Woodman), "Isle of Mid-Nod" (Marza), Mrs. Flora Howell Bruner, Mrs. Laurence Rath, Mrs. Pearl Hossack Whitcomb, Miss Frances Buckland, Accompanist: "Verborghenheit"

"Where Cowbirds Grow" (Pasmore). Mrs. Alda-Jiskill. Wednesday evening, July 1, 8:15. Spanish Dances (Sanfiebner). "La Rosa" (Anonymous). "La Golandrina" (Serradell). Cip and Bells. Mandolin Orchestra. Mr. G. C. Sanfiebner. Director. Indian Song (Adman). Indian Zuni Lullaby (Carlos Trovati). Religion (Words by Robert Louis Stevenson). Sydney Honner. Mrs. De Los Maseo. Mr. Frank Moss at the piano. Thursday evening, July 1, at 8:15. Prologue from "Pagliacci" (Leoncavallo). "L'Amor" (Schubert). "Wohin" (Schubert). "The Two Gracelies" (Schumann). Mr. Alexander Hebenmann. Mr. Frederick J. Maier, Jr. at the piano. Friday evening, July 2, at 8:15. "Frühlingssnacht" (Schumann). Border Ballad (Coward). "Drink to Me Only With Thine Eyes" (Old English). "Long Ago in Alabado" (Messiaen). Mr. Luther Bruste Marchant. "L'Amore au Vain Chasse L'Amour" (De Bussy). "L'Amour d'Argon" (Chaminade). "Le Heure Exquis" (Hahn). "Au Dancin'" (Graham). "The Sweet of the Year" (Wilbur). Miss Ray Del Valle. Miss Clara Lowenber at the piano.

THE TEACHER'S CONVENTION.

The Music Teachers' Association in Convention assembled in July, 1908-1911 is going to have one of the finest musical programs ever submitted to a California public. Mrs. M. E. Blanchard, mezzo soprano, Mrs. Lillie A. Birmingham, contralto, Sumund Beel, and Esther Wismer are the latest acquisitions. These San Francisco artists are too well known for any comment and the programs that they will give will more than repay any member of the Association for the money asked them in dues. The Pacific Navigation Co. have made a special rate of \$10.70 for the round trip good for return within thirty days. It is expected that about fifty of the teachers will sail at 4 P. M. July 6th, arriving in Los Angeles Sunday. This means more to the musicians of Los Angeles than they appreciate for the wedding of the musical sentiment of the State into one body means



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concentrated action in the things that vividly effect our standards. Beginning with the reception at 6:30 Monday night there will not be an idle moment until the night of the closing concert on Thursday. Lunch will be served every day at the Ganuit Club where the teachers will get better acquainted with each other and with each other's ideals and experiences. Not the least attractive part of the program will be the Organ Recital given at the Pasadena Presbyterian Church and followed by Tea at the Hotel Maryland.

The Convention Program.

Sun. Diego, Riverside, Ventura, Pomona Santa Ana, Covina, Redlands are all actively interested in making the Music Teachers' Convention a success. The Vice-Presidents from the various cities represented evidence great interest in the program to be given and the local Association has doubled its membership in the last three weeks. The Germania Mannerbund have kindly offered their services and will give the teachers some very fine numbers. It is most encouraging to see the enthusiasm among our local teachers. The General Committee had on all afternoon session the first of the week and lay their various plans all under one way. Not the least attractive part of the program will be the Organ Recital given at the Pasadena Presbyterian Church and followed by Tea at the Hotel Maryland.

July 8th, 8:20 p. m. Reception at Musical Clubs. 9:30 p. m. Gundersen-Lewis. Trill and Mrs. Vangelin. July 9th, 9 a. m. Formal Opening of Session. Addresses of Welcome, Fred G. Ellis, Pres. So. Cal. Music Teachers' Assn. Response, Mrs. Brothrick. 10 a. m. Tandberg Quartette. Mrs. Minnie Hume. Contralto. 11 a. m. The End of FREE CONCERTS. Discussion. Lunch at Ganuit Club. 1:30 p. m. Burroughs System of Piano Instruction. Miss Pike. 3 p. m. Musical recital by Loschewitz Method. Miss Sisson. 4:15 p. m. Program by Organists Guild. Miss J. C. Banquet at Ganuit Club. July 10th, 9 a. m. Harmonizing and Composition. Thirty minutes. Miss Alchin.

10 a. m. Discussion led by Frederick Stevenson. 11 a. m. Vocal Recital, Arthur Alexander. Lunch at Ganuit Club. 2 p. m. Dominant Quartet to Woodmansee and Simonsen. 3 p. m. Mrs. Parsons. 4 p. m. Mrs. L. J. Selby. Contralto. 8:15 p. m. Recital. Lyric Club, Mr. and Mrs. Thilo Becker. July 11th, 9 a. m. Voice Conference. Thirty minutes. Norman Campbell. Discussion led by Mr. Drill. 11 a. m. Business Meeting. Lunch at Ganuit Club. 1:30 p. m. Piano Recital. Mr. J. C. Manning. 4:30 p. m. Organ Recital at Pasadena Presbyterian Church, followed by tea at Hotel Maryland. 8:20 p. m. Artist Program. San Francisco Committee: Hospitality. Local Misses Pike, Winston, Blythe, Fagge, Stone and Mrs. Tiffany. Pres. Misses O'Donnoghue, Goodsell, Peckle, Mmes. Elliot, Tiffany, Messrs. Conklin and Edson. Official Program. H. C. Lott, Chairman; Misses Martin, Fagge, Dickson, Joy, Truslow, Messrs. A. J. Stamm, Dupuy, Pendleton. Piano: Miss Kate Cooke, Chairman. Mr. Fillmore. Hospitality: (state) Miss Pike, Chairman; Misses Whiston, Blythe, Brannan, Olney, Goodsell, Fagge, Mmes. Shank, Silvers, Tiffany, Parsons, Messrs. H. C. Lott, F. V. Bacon, Fred G. Ellis, Albert Conant, (San Diego) Banquet: Miss Elliott, Chairman; Miss Jamison, Mrs. Selby, Messrs. Alexander, Dupuy, Bronson.

SANTA CRUZ WATER PAGEANT.

It begins to look as though every lover of fun and recreation would be present at Santa Cruz during the week of July 20th to 28th, when the greatest water pageant in the history of Western America will be promulgated under the direction of Fred Swanton and his associates. The ease with which residents in practically every section of the State can reach Santa Cruz; the attractive round-trip fares offered by the railroads; the moderate rates and splendid accommodations to be secured; and the variety of unique entertainment guaranteed by Manager Swanton, have proven irresistible magnets for hundreds of tired, overworked Californians who long for a breath of the sea and a jolly vacation with care-free companions. The re-opening of the Cottage City, where clean, comfortable accommodations may be had at a minimum of expense, has gone far to offset the unfortunate destruction of the Sea Beach Hotel, which burned last week. In addition, the new Hotel St. George will add the beautiful Casa del Rey in taking care of those who wish more elaborate quarters. The Casa del Rey and Cottage City, will, in themselves, accommodate 1,000 guests, while the hotel dining room and that of the big Casino will accommodate 1,000 persons at one time. President John Martin of the Santa Cruz Beach Company, has notified Manager Swanton that there must be no extra charges made during Pageant week.

Several extra features have been added to the program during the past week. Aviators Bryant and Francis, famous throughout the West for their daring escapades in the air, will be on hand to lend a dash and thrill to the festivities. Manager Swanton is now in communication with the Navy Department regarding the two submarines now in San Francisco bay with a view to having them at Santa Cruz for the pageant. It is understood that the Department favors this exhibition of the latest "water bull-dog." Thus it will be possible for visitors to see practically all of the modern types of navigation on the water over the water and under the water. The "Seafarer," America's entry in the Honolulu-to-San Francisco yacht race, has been invited to participate in the events of this "water week" and will probably be on hand with the winner's flag at her masthead. In addition, of course, will be the spectacular features arranged some days ago by Swanton: the yacht regatta; the motorboat, shell, shiff, hydroplane and swimming races; the parade of decorated floats; the magnificent displays of fireworks; the bathing, golfing, dancing, driving, riding, fishing and kindred joys always associated with the Surf City.

Sidney Cavill, perhaps the most famous swimmer on the Pacific Coast and the first man who ever swam the Golden Gate, has been appointed as master of recreation for all aquatic sports, which means that they will be of a high order. Cavill, who is at present swimming instructor of the Olympic Club, is already in touch with some of the leading mermaids and nerman of the country, many of whom have already signaled their intention of participating in the water contests. Reservations at the Hotel Casa del Rey are now being made for the pageant, and will be held until the evening of July 15th, or later if assurances of attendance are received.

GIULIO MINETTI'S PUPILS' RECITAL.

Several of Giulio Minetti's pupils gave an excellent vocal recital at Kohler & Class Hall on Friday evening June 21st, and were most successful on this occasion and the participants were assisted by Miss Jennette E. Lampping, soprano, Miss Louise Gilbert, accompanist, and the Minetti Orchestra. The program was an exceedingly serious one and the interpreters proved themselves well fitted to give it an adequate reading. What was particularly noticeable in all the songs presented was a pliancy of tone and often heard on these occasions, and the participants had a profound understanding of difficult works quite in accord with Mr. Minetti's own thoroughness in classic interpretations. The pupils gave repeated evidence of having been thoroughly instructed and were particularly delighted with the fine work of Miss Cecilia Elsie when and Miss Dina Moore, although all of the students acquitted themselves very creditably. Mr. Minetti had no fault to find with them, and they were all well satisfied with the fine showing made by his pupils.

One of the finest features of the evening was the singing of Miss Jennette Lampping who possesses a very flexible and mellow soprano voice which she uses with an artistry of the most pronounced kind. We have very rarely heard a singer dream sung so well in the past. Miss Lampping sang it on this occasion, and Miss Gilbert played the accompaniments with the highest form of musicianship. The Minetti Orchestra rendered two selections and the orchestral part for the

concertos very satisfactorily. We do not hesitate to compliment both Mr. Minetti and his pupils on the fine showing made on this occasion. The complete program was as follows: Haydn—Adagio—Allegro—Mozart—Duet from Military Symphony in G, op. 100; Allen—Andante and Allegro, Miss Pauline Wellheimer; Viotti—Duet for two Violins, Miss Dorothy Peiser and Mr. Minetti; De Beriot—First Movement from 3rd Concerto, Master Merriam Howells; Rode—First Movement from 7th Concerto, Miss Zola White; Wagner—from Opera Lohengrin, Elsa's Dream, Miss Jennette Lampping; Mozart—from A Major Concerto, Adagio and Allegro, Miss Kate Loewensky; Sarasate—Les Adieux Melodie, Miss Cecilia Elsie; De Beriot—from 7th Concerto, Andante and Allegro, Miss Dina Moore; Strauss—Blue Danube Waltz, Orchestra.

Mrs. Lois Patterson Wessitsh, a brilliant mezzo contralto, and a member of the Beringer Musical Club, left for Portland last Wednesday, where she is to visit relatives, and will sail for Europe in August. Mrs. Wessitsh's voice, which has attracted so much attention under the tutelage of Miss Joseph Beringer, has proved



MISS LOIS PATTERSON WESSITSH

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to be susceptible of very high development, placing it among the best voices heard here. She will go to Florence, Italy, where she will continue her work for grand opera.

LOUIS H. EATON RESIGNS FROM TRINITY.

Louis H. Eaton, during the last eleven years organist of Trinity Church and one of the best known organists in the United States during the last twenty-five years, has resigned his position in San Francisco and will devote his entire time to teaching. Mr. Eaton has been exceedingly successful as a teacher lately and his classes have increased wonderfully. He not only teaches a number of excellent soloists in voice and piano but he recently established eight singing classes that have proven an immense success, and from one class Mr. Eaton was compelled to make two or three classes. Mr. Eaton also teaches out of town, and it will be seen that any one with such great pedagogical responsibilities rather narrowed his opportunities when devoting so much of his time to church positions. While it is not available for church work, it is at least certain that his pupils will be the gainers by that change for he will be able to plunge heart and soul into a work which has always appealed to him more than anything else.

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VICARINO WEDS GEO. V. GUYER.

Miss Regina Vicarino, the American coloratura prima donna, who so electrified Mexico and California by her Lucia and Traviata, was married, in the Church of the Ascension, New York, May 29, to Mr. George V. Guyer, a business man of Mexico City, Mexico. She will make her home in Mexico City, but she has not abandoned her artistic career. On the contrary, she will appear in September as prima donna of the big company which is to make its debut in Mexico City at that time, having been engaged to do all the coloratura roles. It is probable that after the Mexico season is over, she will sing some special performances in Boston and Montreal.

NSFELDT CLUB'S NEW OFFICERS.

Following officers were recently elected by the Mansfield Club to serve for the ensuing season: Miss Hazel H. Hess, President; Miss Stella Howell, Vice-President; Miss Lorraine Ewing, secretary; Miss Esther Hjelle, treasurer; Hugo Mansfeldt, director. The secretary's report for the last season showed that it had been the most active and beneficial in the history of the pianists' organization. In addition to the many programs rendered before the members, five public concerts were given, the most important of which was the Liszt program, commemorating the Liszt centenary, which proved so popular on this side of the Bay that it was repeated at the solicitation of the Elbell Club, Oakland, before that body. Plans for the next season embrace a series of public concerts, and two meetings of the club every month, when educational recitals for the benefit of the members will be given.—S. F. Call, June 9.

Pupils of Mrs. Alma Schmidt Kenn-dy gave an excellent recital at the residence of Mrs. Benno Hart on Pacific Ave., on Saturday May 18th. The program, which was very artistically rendered, was as follows: Praeludium—Op. 10 (MacDowell), Miss Emma King; (a) Meditation—(Thais) Massenet; (b) Taran-telle (Mendelssohn); (c) Nocturne—C sharp minor (Chopin); (d) Prelude—G minor (Rachmaninoff), Miss Esther Rosenberg; (a) Capriccio (Scriabin), Miss Irene Ray; (b) Kreisleriana—No. 1 and No. 6 (Schumann); (c) Prelude—B flat major (Chopin); (d) La fille aux Cheveux de lin (Debussy); (d) Arietta (Leo), Miss Constance Hart; Six songs from the "Lichterliebe" (Schumann), Mr. Luther Bries Marchant; (a) Shadow Dance (MacDowell); (b) Two Larks (Leschetizky), Miss Helen Rosenberg; (a) Capriccio (Scriabin); (b) Prelude—C major (Chopin); Miss Janette Brandenstein; (a) Tragic Sonata (3d movement) (MacDowell); (b) Appassionata Sonata (1st movement) (Beethoven); (c) Scherzo—E minor (Mendelssohn); (d) Etude—A flat major (Moszkowski), Mrs. Jane Ralphs-Bessette; (a) Nocturne (Grieg); (b) Caprice-Sganarelle (Schmitt); (c) Etude—D flat (Liszt); Miss Margaret Haas; (a) Sing Me a Song of a Lad That is Gone, (Sidney Homer); (b) Invictus (Bruno Huhn), Mr. Luther Bries Marchant.

Miss Mary Cheney, soprano of the St. Mary's, the Virgin Church, of New York was a summer visitor in San Francisco. Miss Cheney is one of the foremost and best known church and concert singers in the East, and she is very anxious to secure a few engagements during the next season on this coast. She was a soloist at the recent Rose Carnival in Portland and took advantage of her proximity to California to come here and look over the field. Although here but a few days, she received considerable encouragement and many come out next season to the Coast.

MARY MEREDITH'S PRIZE ESSAY.

In last week's issue of the Pacific Coast Musical Review we published with pleasure a most praiseworthy essay on "The Mission of Song" by Miss Mary Meredith of the History Class of the College of the Pacific. It was our intention to publish Miss Meredith's picture in conjunction with the article, but unfortunately we were unable to secure the half tone in time. We will however present to our readers a likeness of this clever pupil today. In addition to what we have said in our editorial note last week we desire to add that both from a historical and literary point of view the paper was comprehensive and to a marked degree individual. The various papers entered for this prize contest were



MISS MARY MEREDITH

The Intelligent Young Graduate From the College of the Pacific Who Wrote the Prize Essay on "The Mission of Song"

submitted to a committee including Mrs. Kate C. Wood, principal of music in the Oakland High School, Miss Alice Burnburn, principal of music in the Fremont High School and Prof. H. P. Holeman of the music department of the High Schools of Syracuse, N. Y. Miss Meredith's paper was finally chosen from three papers on account of the "greatest degree of excellence displayed in Content, Form and Individuality." The paper was recently read in the Oakland High School.

The well known publishing firm of G. Schirmer in New York has lately published new songs by Marion Bauer, with words by Emilie Frances Bauer. One of these is entitled "Nocturne," and is dedicated to Maurice Renard, who sang it with much success, and the other is dedicated to Mme. Schumann Heink and is entitled "The Last Word." It will be remembered that another song by Miss Bauer's, entitled "Light," was on the Schumann-Heink program last season and made a fine impression. Next fall Arthur P. Schmidt, the well known Boston publisher, will print from eight to ten new works by Miss Bauer with whom he has made a contract to extend over seven years, during which time he will publish all the works she may write. The host of Miss Bauer's friends on the Pacific Coast will learn with pleasure of her well merited success.

During the month of May, Blanche Ashley presented several of her pupils with much success. On Monday evening Phyllida Ashley gave a song recital at 2742 College Ave., Berkeley, when the following program was excellently presented: Bergerettes—(a) "Bergere Legere," (b) "Jeunes Filles"; (c) "Maman ditte moi, 19th Century (French); Rossini—"Una voce poco fa" (Italian); (d) "Corins by Clarke—"A Dedication" (English); (b) "La Forge—Would Love, I Were the Rosebud," (c) "The Little Red Lark" (Irish); (a) Schuman—Märlen-würchen, (German); (b) Henschel—Morgen-Hymne, Yrader—La Paloma (Spanish); (d) Bizet—Carmen—"L'amour est un oiseau rebelle"; (b) Massenet—Héro-diane—"Prophete bien aimee" (French).

Blanche Yorktheimer, a young violin pupil of Nathan Landsberger's and a disciple of the School of Music of the Dominican College in San Rafael, gave a violin recital at the College recently with brilliant success. The young violinist displayed both artistic facilities and made a most favorable impression. The program she rendered so excellently was as follows: Concerto Op. 64 (Mendelssohn); Ave Maria (Schubert-Wilhelm); Serenade (Franz Drlad); Zigennerweisen Op. 20 (Sarasate); a Nocturne; A flat major (Liszt); b. Ballade Op. 47 (Chopin); Florence Yorktheimer, Walter's Pre-sisled (Wagner-Wilhelm); To a Wild Rose (MacDowell); Hum-mors Op. 10 (Dvorak); Liebesfreud (Fritz Kreisler); Polonaise Brillante Op. 21 (Wieniawski).

A splendid musical program was rendered at the grand re-organization, reopening and reception of the Y. M. H. A. at their new club rooms on Ellis Street, on Tuesday evening June 18th. Miss Stella Harris, contralto, pupil of Miss Della E. Griswold, sang two solos with instantaneous artistic success. Miss Harris is the possessor of a beautiful voice which she uses with much discrimination and with every idea of effective interpretation. Miss Maehelle Harrison, played the accompaniments very musically.

Miss Marie Withrow, the well known resident vocal teacher, will give her next pupils recital in September. Miss Withrow will teach in this city during the summer. William Pitt Chatham, a former pupil of Mrs. Withrow's, gave two most successful Lieder recitals in Dresden recently. Miss Withrow's September pupils' recital will be looked forward to by many of her friends and admirers with a great deal of interest.

ORPHEUM.

The Orpheum will commemorate its Silver Anniversary week which begins this Sunday Matinee with a programme of extraordinary excellence, novelty and variety. George Evans, the famous minstrel, known throughout this country as "The Honey Boy," has been secured by the Orpheum (Enrout for a tour of three weeks, two of which will be given to San Francisco. He will jump from New York to this city, and at the conclusion of his brief tour will return there to go on the road with his own organization. Evans is one of the funniest men that have ever adorned burr cork. Twenty years ago he made his minstrel debut at the old Bush street Theatre, with Jack Haverley's company. His vaudeville debut was made at the Old Orpheum, and Sunday matinee will be an anniversary for him as well as the theatre. England's Musical Marvels, the Elliott Savanas, will make their first appearance here. This gifted family, consisting of four men and four women play over fifty musical instruments and their rendition of both classical and popular music is a positive delight. Their contribution is a spectacular production styled "The Palace of Orpheus." The scene is said to be a veritable Arabian Night's realization of beauty and color, and the chief effect is the "Storm" scene from "William Tell."

For the presentation of Graham Moffat's playlet, "The Concealed Bed" Martin Beck has brought from Glasgow, Graham Moffat's original company of Scottish Players. "The Concealed Bed" deals with the life of tenement dwellers in Glasgow. It is rich in humor and has proved an immense hit wherever it has been presented. Graham Moffat is the author of the great international success "When Bury Pulls the Strings." The Five Players will introduce a novel, fast and furious juggling act which proved a great vaudeville sensation in Europe. Ten hands work at the same time and their quickness and accuracy is wonderful. They close their act with an astounding exhibition of hat

throwing. A pleasing incident of the new bill will be the performance by E. M. Rosner, who celebrates his silver anniversary at the Orpheum, of a burlesque of his own composition in which he gives the idea of how Verdi, Wagner, Chopin, Strauss and Sousa would have composed Alexander's Ragtime Band. The holdovers



LOUIS H. EATON

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will be the Princess Rajah, Ed. Wynn, assisted by Edmund Russon, and the Bondini Brothers. Frank Keen-an who has made one of the greatest dramatic hits known in vaudeville will also close his engagement with this bill.

FERRIS HARTMAN AT IDORA.

It is like old times at pretty Idora Park across the bay. Ferris Hartman, as efficient as ever, has returned to the scene of his former triumphs and again is making that famous place of amusement ring with laughter. Instead of Ferris and his big company covering on the boards of the theatre, the band shell has been turned into an outdoor stage and the mammoth open air amphitheatre is packed nightly by Hartman admirers. So successful were the ballers and spectacles on the open air stage last season, that the management has branched out even further this year. Ferris Hartman and his entire company as a free attraction is a daring experiment, even for Idora to spring, but the crowds that are packing the amphitheatre these evenings evidently justify the experiment. To take a seat in a theatre with no roof and no shade is no picnic company for no more extreme than the ten cent rate admission is a novelty which is appealing to thousands. With Hartman are many of the old favorites. Walter De Leon and Muggins Davies are much in evidence; Myrtle Ding-wall, Josie Hart, Roscoe Arbuckle, Joe Fogarty, Harry Pollard, Lawrence Howes and a chorus that makes 'em sit up and take notice are all in on the fun making the play for the first week is De Leon's "The Girl and the Boy" and is a worthy successor to "The Camps." Matinees will be given every Saturday and Sunday and a weekly change of bill will take place. Hartman is planning to revive many of the old favorites while at Idora.

ALCAZAR.

"Cabbages and Kings," a comedy adapted from the late O. Henry's story similarly titled, will be given its premier next Monday evening at the Alcazar, with Richard Bennett, Mabel Morrison and fifteen other people in the cast. No play could be launched under more favorable auspices. O. Henry's ability to invent unique situations, depict queer characters and write dialogues at the whimsical and brilliant is world famous, and Hugh Ford and Joseph Medill Patterson, who dramatized "Cabbages and Kings," were qualified by experience to perform their task completely. Mr. Ford is stage director for the Liebers and has prepared some of their greatest dramatic productions, while Mr. Patterson has several successful plays to his credit, among them "The Fourth Estate." Both of these clever men came here from the East to superintend rehearsals of their joint venture, which was constructed with special view to providing Richard Bennett with a suitable starring vehicle. San Francisco's verdict may decide the fate of "Cabbages and Kings." If the play does not disappoint those who are identified with its initial presentation, it will be introduced to Broadway next season.

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RECITAL OF J. B. CAREY COMPOSITIONS.

A very interesting Song Recital was given at Kohler & Chase Hall on Tuesday evening June 25th when original compositions by Joseph B. Carey were presented by the following well known resident artists: Miss Ella Atkinson, soprano; Miss Fernanda Pratt, contralto; Mrs. Lawrence Strauss, violinist; Lawrence Strauss, tenor and W. E. Powell, pianist. The program was as follows: Prelude and Siciliana (Cavalleria Rusticana) (Mascagni); Aeolian Pipe Organ, Mr. Huennen; (a) 'Tis June, Sweet June, (b) My Heart is Calling, (Violin obligato), Miss Ella Atkinson; (a) 'Tis Dreamland, Only Dreamland, (b) I Dreamed That Your Kisses Were Roses, Miss Fernanda Pratt; Love's Serenade, (Violin obligato), Mr. Lawrence Strauss; (a) Etude Op. 19, No. 3 (Chopin), (b) If I Were a Bird (Henselt), Mr. W. E. Powell; A Mother's Lullaby, (Violin obligato), Miss Fernanda Pratt; If I Were King, Mr. Lawrence Strauss; Waltz of the Flowers (Nutcracker Suite) (Tchaikowsky); Aeolian Pipe Organ, Mr. Huennen; The Ninety-first Psalm, (complete—without repetition or omission), Miss Ella Atkinson; My Rose, (Violin obligato), Mr. Lawrence Strauss; Kammerlied Ostrow (Rubinstein); Piano and Organ, Mr. Riggs, Mr. Huennen; Crossing the Bar, Miss Fernanda Pratt; A Prayer to the Winds, (Waltz Song), Miss Ella Atkinson.

Eleven of Mr. Carey's songs were upon the program, and each of them was particularly remarkable for its melodic charm. Miss Ella Atkinson, who is the possessor of a very brilliant and well controlled soprano voice, succeeded in investing the compositions entrusted to her care with much romantic emphasis. Miss Fernanda Pratt revealed herself as one of the very best artists we have heard in this city for a long time. Her voice is a warm, rich and vibrant contralto used with singular accuracy in pitch and with an artistic abandon and poetic insight that is heart-rending. Indeed, on the concert, Miss Carey is a sufficiently intelligent artist to be able to interpret even the most trivial compositions in a manner to make them pleasing to hear. Lawrence Strauss is a lyric tenor soloist of considerable merit. His heart and soul seem to be in his work and he succeeds in giving each note its proper musical value. The violin obligato by Mrs. Lawrence Strauss and the piano accompaniment by Mr. Carey added to the concert the merit of the evening's event. Mr. Huennen and Mr. Riggs displayed the pleasing characteristics of the fine Aeolian Pipe Organ and the Pianola Piano in a very effective manner. Last but not least we desire to call attention to W. E. Powell's satisfactory pianistic achievements which caused him the liberal endorsement of his audience.

NOTRE DAME COMMENCEMENT EXERCISES.

Clever Graduates and Skillful Music Students Present an Excellent Program to the Satisfaction of a Large and Enthusiastic Audience.

A large audience attended the excellent commencement exercises of the College of Notre Dame and of the Notre Dame Conservatory of Music in San Jose on Thursday morning June 27th. True to his interest in that fine institution the editor of the Pacific Coast Musical Review attended personally these exercises and is again able to testify to the really gratifying results attained by the good students who are in charge of the training of the children. After all, the very best way in which to judge the actual value of an educational institution is to observe the results attained, and if the latter are in accordance with satisfactory standards, parents need not hesitate to entrust their children in the care of those responsible for these good results. The program prepared for this occasion was in every respect an excellent faculty and apt pupils. It began with the Turkish March by Beethoven played in delightful ensemble by: Agnes McSherry, Lucile Butz, Marguerite Coyne, and Virginia Harrison, first pianos; Marie de Bernardi, Rosemary Hurd, Florence Wilson, Camille Young, Gladys Brown and Louisa Luders, second pianos. Miss Helen Sim, who gave a very interesting and exceedingly skillful recitation of Macnaghten's Sonnets (Op. 45), is an unusually gifted student. Her entire education has been received at the Notre Dame Conservatory, and she did not only arouse enthusiasm among her audience by reason of her many pianistic achievements, both from a musical and technical point of view, but she scored an even greater brilliant success as an excellent and clever violinist. She played Vieuxtemps' Ballade and Polonaise op. 38 with a display of temperament and a spirit of emotionalism

that was indeed gratifying, and showed that her musical education has not been kept within any narrow confines, but has been permitted to broaden out and to permit her naturally musical nature to expand at will.

Whatever has been possible to teach Miss Sim so far has been done in her musical instruction. That, with the natural experience of hearing other artists and developing ideas of her own, Miss Sim will add to her education can not be doubted. However, she has received the right foundation, and she should have no difficulty to build upon it a fine musical career. Ave Camarillo sang a Cavatina from Bianca by Falliero with a clear contralto voice, and with quite a display of artistic sentiment. She was very ably accompanied by Miss Helen Sim. Here followed an ensemble number entitled Andante op. 59 by Matsy very ably interpreted by Helen Sim, Renee Canet and Etta Adams, first violins, Esther Jacobs, Maria Harrison, Maria Harispru and Alice Griffin, second violin, Flora Bunsow, Kathleen Davis, Eva Morales, Mina Harispru, harps, Margaret McSherry, organ; Virginia Harrison, piano and Claire Healy, Jacky Keyboard. Rosa Tarriba played a harp solo with splendid fluency and with brilliant technical facility. Irene Smith, the possessor of a most pleasing and flexible coloratura soprano, sang the mad scene from Lucia in an astonishingly able fashion. Especially skillful were her various excursions into the coloratura field. She overcame a number of very difficult passages with considerable ease. Irene Smith was efficiently accompanied on the piano by Ethelyn Twoby. Miss Twoby played Schubert's op. 15 with rare skill. She, too, has been a student of the Notre Dame Conservatory since her infancy, and has reason to feel very grateful to the Sisters for their fine training. She displayed a thorough insight in the musical value of a composition of importance, and she seems to have regarded her musical education as a most favorable one. The enthusiastic applause that greeted Miss Twoby after she concluded her exceedingly well interpreted number was justified, and she may well be regarded as one of the best pianists that have appeared at this line institution. Miss Twoby was accompanied in this work by Margaret McSherry and Lucile Butz piano. Marie de Bernardi, organ and the orchestra. Liszt's Ungharische Fantasia was played in ensemble with telling effect by Margaret McSherry, Helen Sim, Ethelyn Twoby, Rhea Fuller and Adeline Morales, first pianos, Lucile Butz, Agnes McSherry, Maria Harispru and Eileen Castello, second pianos. A sacred chorus by Zingarelli with fine solos well rendered by Ave Camarillo, Irene Smith, Olga Slavich and Margaret McSherry was very impressively sung. Miss Margaret McSherry and the orchestra accompanied this composition. Irene Smith read a very able address to Archbishop Riordan, and the program was effectively concluded with Von Suppe's Poet and Peasant Overture played by Rhea Fuller, Lucile Butz, Ethelyn Twoby, Rosemary Hurd, Marguerite Coyne, Marie de Bernardi, Margaret McSherry, Adeline Morales, Gladys Brown, Louise Luders, Gertrude Auerma, Rose Vollmer, Alice Griffin, Catherine Wilson, Mary Harrison, Carlota Tarriba and Irene McLeod; Harps—Rosa Tarriba, Eva Morales, Flora Bunsow, Alice McConne, Kathleen Davis, Mina Harispru and Adeline Lett. Archbishop Riordan delivered a very interesting and apt address which was listened to with great interest by all those present. Notre Dame Conservatory has more than made good reason to regard the commencement exercises as an excellent demonstration of how an ideal educational musical institution should be conducted.

COMIC OPERA AT THE CORT.

The Messrs. Schubert and William A. Brady announce the engagement of the New York Casino star cast in a series of Gilbert and Sullivan's most famous operettas, "The Mikado," "Pinafore," "Patience," and "The Pirates of Penzance," at the Cort Theatre, for an engagement of one month, beginning Sunday July 21st. Among the well known artists who will participate in these revivals are De Wolf Hopper, Blanche Duflief, Eugene Desautels, George MacFarlane, Kate Cordon, Arthur Adair, Arthur Cunningham, Viola Gillette, Alice Brady and Louis Barbier.

The success which was the reward of the revival of "The Mikado," made by this same management two years ago, was so pronounced that they determined the time was ripe for other Gilbert and Sullivan revivals, and to that end they added the production of "Pinafore" last spring. The favor with which the public viewed "The Pirates of Penzance" and "Patience" were given this spring. In each and every case not only was the managerial judgment upheld, but the public answered with such great patronage as to completely overshadow the success made when they were originally produced a little over a third of a century ago. In making these revivals it has been the aim of the producers to adhere strictly to all the stage traditions which surround the Gilbert and Sullivan management as they were given at the Savoy Theatre, London, and to that end all the business found in the original prompt book, from which the present revivals have been rehearsed, have been faithfully preserved.

BEHYMER IN THE EAST AND EUROPE.

The past season at The Auditorium has been a most successful one, and it is the desire of the management to secure a more regular line of attractions for the coming year, principally operatic organizations, spectacular productions such as the Hippodrome and Win-

ter Garden attractions, Stamboul, Gipsy King and large musical affairs. With this end in view, Manager Behymer left Los Angeles, Sunday, June 24th, and after visiting the Monks-Globe Club in New York, he will spend two weeks in Chicago, New York and Boston, completing arrangements for the grand opera company to be brought here next March, with Tetrazzini, Gatti, Dufranne, Dalmore, Soltzmann-Stevens, Claret and Campanini, Maria Gay, Maria Cavan, Georges Hertz, Mario Sammarco, Clarence Whitehill, Leo Osbourne, Hannah, Hannah Richmond, and other well known artists. They will also have shown musical and several attractions that are being planned for a chain of Auditoriums containing large seating capacities throughout the West.

Arrangements will be completed for a popular grand opera company at the beginning of the season and while in Europe he will take up an operative tour which means a season of many operas for Los Angeles year. Contracts for the Philharmonic entertainers will be completed, and a visit to Paris for consultation with Manager Astruc, who desires to bring to the Pacific Coast a French Company far superior to any yet heard in the United States. Manager Salsoli of the City of Mexico, is also abroad and arranging for an Italian Company who may open in the early part of the season. The Andalusian arrangements have already been completed to again take care, during the season, of the Symphony Orchestra concerts, the Ellis Club events, concerts by the Orpheus Club, the Lyric Club, and a May festival with European soloists to run an entire week, beginning the 10th of May. The Auditorium will continue to be the Civic Forum of Los Angeles and the home of art, literature and music.

Elizabeth Kelso Patterson, soprano, and teacher of singing, gave the following entertainments in her recital studio in New York during the past season: (1) Talk given in company by Mrs. Stewart, Songs—Old Italian and French sung by Elizabeth Kelso Patterson; (2) Pupils recital—Pupils of three New York teachers—Madeline Holland, soprano (pupil of Elizabeth Kelso Patterson); Guy Greenberg, pianist (pupil of Any Fay); Miss Ivey Brenbridge, violinist (pupil of Ovid Musini); (3) Reception to Ella and Elizabeth Kelso Patterson and young ladies living in the Patterson home; (4) Lecture on French in songs by Fannie Edgar Thomas; (5) Ten lectures during Lent on Art, Music and Literature by Mrs. Lucy Randolph Gantley; (6) Recital given by Geraldine Holland, soprano (pupil of Elizabeth Kelso Patterson); (7) Lecture on the Fletcher Music Method by Mrs. Fletcher Copp.

H. E. Earle, a well known pianist of Los Angeles, was a recent caller in the Musical Review office. Mr. Earle was in San Francisco on his way to the Tahoe Tavern, where he will be in charge of the music during the summer. Mr. Earle directed the music at Hotel Maryland in Pasadena for seven seasons with brilliant effect. He also played organ and piano at the famous Mission Play now being given near the Mission San Gabriel in the suburbs of Los Angeles.

Ernest Blanchard, the prominent pianist and teacher, presented several of his pupils at Ebell Hall Oakland on Tuesday evening June 11th. Mr. Blanchard is an excellent pedagogue as he is a pianist and the splendid showing made by his clever pupils reflected much credit upon his activity in this neighborhood. Mr. Blanchard as well as his pupils had every possible reason to feel proud of the success scored on that evening. The complete program was as follows, and the participants included: Mildred Randolph, Josephine Adams, Antonia Jensen, Mae Osborn, Ramona Leonard, Mozart-Grieg—Sonata, G major, Miss Randolph. (At second piano, Miss Adams); Mendelssohn—Songs without words—No. 15, minor; 2 A major (Hunting Song), (b) No. 32, E major, minor; (c) No. 24, A major (Hunting Song); (d) No. 32, E major, minor; (e) No. 24, A major (Hunting Song); (f) No. 32, E major, minor; (g) No. 24, A major (Hunting Song); (h) No. 32, E major, minor; (i) No. 24, A major (Hunting Song); (j) No. 32, E major, minor; (k) No. 24, A major (Hunting Song); (l) No. 32, E major, minor; (m) No. 24, A major (Hunting Song); (n) No. 32, E major, minor; (o) No. 24, A major (Hunting Song); (p) No. 32, E major, minor; (q) No. 24, A major (Hunting Song); (r) No. 32, E major, minor; (s) No. 24, A major (Hunting Song); (t) No. 32, E major, minor; (u) No. 24, A major (Hunting Song); (v) No. 32, E major, minor; (w) No. 24, A major (Hunting Song); (x) No. 32, E major, minor; (y) No. 24, A major (Hunting Song); (z) No. 32, E major, minor.

On Monday evening May 13th several pupils of Miss Ashley, assisted by Miss Georgia Daugherty, violinist, gave the following fine program at the Berkeley studio: Rubinstein—"The Angel," duet for two Sopranos, Mabel Michener, Phyllida Ashley; (a) Vaguet—Mancas Salecia, (b) Homer—Mammy Song, Olive MacLennan, (c) Loehr—Swing Song, (d) Fingert—For I Want to Be a Soldier, (e) Hoffman—Paracorelli, Soprano and naut Les Comtes, (f) Phyllida Ashley, Leo Blochman; (a) Cadman—Dawning, (b) Gomod—Serenade (violin obligato), Mabel Michener; Sarcant—"Blow Thru Winter Wind," Words by Shakespeare, Trio, Soprano, Mezzo and Baritone, Leta Gross, Olive Madison, Leo Blochman; (a) Duet—Leta Gross, Olive Madison; (b) Sperringer, Mabel Michener, Olive Madison; (c) Bach-Gommod—"Ave Maria" (violin obligato), Phyllida Ashley; (d) Massenet—"Ave Maria" (violin obligato), Mabel Michener; (e) Le Nii" (violin obligato), Phyllida Ashley.

W. J. McCoy, the well known composer and pedagogue met with a painful accident last week. While trying to cross a street in Berkeley he was run into by a motor cycle, and while the first it was thought that his leg had been fractured, it has since been found out that the accident was not as serious as it might have been. However, Mr. McCoy was sufficiently injured to be compelled to remain in the hospital for some time, and will require necessary to examine and until the wounds are healed. Those who know Mr. McCoy will be glad that the accident was not more serious.

FERRIS HARTMAN TRIUMPHS AT IDORA.

By ALFRED METZGER.

The spacious amphitheatre at Idora Park was packed several times during last week with an enthusiastic audience that came there to greet Ferris Hartman and his excellent company in Walter De Leon's latest success "The Girl and the Boy." There were many people present from San Francisco, which goes to show that Ferris Hartman's popularity is still in its zenith. Those who make the trip to Idora never regret it, as they are fully repaid for any inconvenience they might go to, by the exceedingly fine entertainment that is presented to them. Mr. de Leon has created a musical comedy that contains an exceedingly clever plot as well as plenty of real comedy, that makes you laugh heartily, and not one of that species of humor that compels you to make faces, but fails to move your risibles. The finale of the first act is exceptionally funny and invariably is greeted with roars of laughter.

The company has been selected to bring out the finest points of the play. Ferris Hartman in the character of William Broun has numerous opportunities to propel his witty expressions over the footlights and relieve himself of several of those topical songs for which he has become famous throughout the country. He also does not omit to make his character human and delineate it in a manner that reveals his superior histrionic art in a most marked degree. In other words, Mr. Hartman is now, as he has always been, the foremost comic opera comedian we know of in this country. Walter de Leon as the Boy and "Muggins" Davies as the Girl present the very finest aspects of their ability. Mr. de Leon shines in a few songs and graceful dances, while Miss Davies reveals an astonishing improvement in her singing and a wonderful instinct for genuine comedy. Harry Pollard has developed into a soubrette of the most effective type. Indeed we have not witnessed the work of any soubrette in two years that could compare with Miss Davies' achievement in "The Boy and the Girl."

Lawrence Bowes is coming rapidly to the front in the Hartman Company. His singing and acting is decidedly commendable. Becoming a success as Slaters, the hell boy, is one of those humanized laughs that keep you busy holding your sides. His appearance in a bathing suit is enough to bring tears of laughter to the eyes of a hippopotamus. Joseph Fogarty, the old reliable of the Hartman Company, has a fine opportunity to appear at his best in the character of J. P. Backsley, a able thespian. Harry Pollard is a new member of the company, and he certainly is exceedingly clever, both in the delivery of his lines and in the interpretation of his songs. He is a natural born comedian.

Mylene Dingwall sings as well as, if not better than, ever. Her voice has rounded out to fine mellowness and she has decidedly improved in her dramatic ability. Miss Josie Hart has lost none of her stardom and her striking stage presence, while retaining her histrionic superiority and queenly deportment. Chorus and orchestra add to the fine ensemble of the performance. Awaiting the arrival of John Raynes, Mr. Hartman's musical director. Sidney Pollak is wielding the baton with fine zeal and with effective dash and spirit. We honestly recommend all our readers to visit Idora Park and attend the Hartman all fresco productions.

MADAME BUTTERFLY AT THE ORPHEUM.

David Belasco's magnificent production of his own play "Madame Butterfly" will be the Orpheum headline attraction next week. The impression that it is a condensed version has become current and is erroneous. "Madame Butterfly" has always been a one-act play and Mr. Belasco's present presentation is exactly the same as when the piece was used originally in New York as a curtain raiser for "Naughty Anthony." In a fashion typical of Martin Beck the production will be of the finest and it comes from the genius of David Belasco. Mr. Belasco has given this presentation the first he has ever made for vaudeville the best of his mastery of stage craft. Clara Blandick a clever and popular young actress, has been cast for the part of Cho-Cho-San and Earl Ryder will enact the role of Sharpless the American Consul. The others of the company are George Wellington, Edgar Norton, Frank L. Davis, Marie Hudspeth, Edith Higgins, Ynez Seabury, forest Seabury and Arvid Paulson. Hugo Korach will be the musical director and a large corps of stage mechanics and electricians will be in charge of the production.

It would be difficult to classify Brown and Blyer who come next week except in their own terms "Just Entertainers." These two young men have contrived an act which has the great merit of being entertaining throughout. There is some patter, a little song, a bit of music and a dance step or two. The boys are genial and their work effective.

A trio of pretty, vivacious and symmetrical girls bearing the name of the O'Meers Sisters and Company will furnish a most attractive novelty in wire performances. The two O'Meers girls are marvels. They skip and cavort on a thread of steel in a captivating manner. Their stunts are new and thrilling. They open with a pretty little song, then come to a rest and conclude with a Russian folk song, for which they wear a picturesque and correct costume.

Honors and Le Prince a team of French acrobats and recent arrivals from Paris will make their first appearance in this city. Like most Frenchmen they are superior pantomimists and the enliven their exhibitions with feats of gymnastic skill. The boys are splendid and of exceptional versatility and an extraordinary gift of mimicry well and favorably known here will introduce his artistic sketches of eccentric characters.

ALCAZAR.

Richard Bennett's farewell week at the Alcazar commences this Monday evening with the revival of Charles Klein's great play in love and finance "The Lion and the Mouse." In which the clever actor scored one of

his earlier successes. Indeed, his impersonation of Jefferson Ryder, the autocrat-millionaire's rebellious son, was the means of elevating him to stardom, for he originated the part and made so much of it that the New York critics gave him first honors in a roster embracing several prominent histrions. In the cast with him will be Mabel Morrison as Shirley Rossmore (her au revoir role), in which she made a pronounced hit last season at the Alcazar, and the full strength of the stock company appropriately bestowd.

HERMAN PERLET AS SYMPHONY LEADER.

Distinguished Orchestral Conductor Makes Fine Impression at the Initial Concert of the Federation of Women's Clubs.

One of the most exhaustive and most artistic series of musical programs ever compiled in San Francisco was the one arranged by the music committee of the Federation of Women's Clubs which consisted of Mme. Tojetti, Mrs. Hirschler and Miss Stadtmüller. A number of our most prominent resident musicians participated in the same among them being such leaders of our musical cult as Herman Perlet, Mrs. Pearl Steindorf, Mrs. Zilpha Ruggles Jenkins, Mrs. Ruth Waterman Anderson, Carl Edwin Anderson, Lowell M. Redfield, Oscar Weil, Mrs. T. Schussler, Mrs. R. E. Revalk, Mrs. J. E. Birmingham, Dr. H. J. Stewart, Mrs. M. E. Blanchard, Frederick Maurer, Jr., Uda Waldrop, Mrs. B. Stich, Mrs. J. C. Erickell, R. M. Battistoni, T. Pearson, Miss Clara Lowenberg, Eleanor Mori Joseph, Miss Fanny Bailey, Mrs. Flora Howell Bruer, Mrs. Lawrence Rath, Mrs. Pearl Hodsack Whitcomb, Miss Frances Buckland, Miss Aldanita Wolfkill, Mrs. De Los Magee, Frank Moss, Luther Brusie Marchant and Miss Ray Del Valle. Alexander Heinemann added considerable prestige to the musical part of the convention by consenting to be one of the soloists.

Mr. Perlet made an exceedingly strong impression as orchestral leader. He proved that he had complete control over his men, that he was able to impart to them his excellent ideas regarding adequate interpretation, that he possessed a correct impression of traditional and adequate tempi, that he was able to attain climaxes in a way to bring out their virility at its best and that he succeeded to make every number interesting, infusing in it with a certain individuality without which a musical director becomes a mere metronome. As composer, also, Mr. Perlet revealed himself in his happiest mood. His Mount Tampais Suite, in particular, proved to be an exceedingly valuable orchestral composition. We already reviewed this composition a year ago from hearing it at rehearsal. This time we had even a finer opportunity to admire its originality and its fine and capable construction from a technical and emotional standpoint, its wealth of fine orchestral arrangement and its realistic description of certain scenic and romantic conditions. As we have stated so often Mr. Perlet is one of our most valuable musical assets, and now that he has shown his efficiency as orchestral conductor in such a marked degree, we sincerely hope that he will get further opportunities to display his unquestionable mastery of the baton.

MEXICO'S OPERA PLANS.

Mexico City's 1912-1913 season of opera, which is to begin some time in September, will be the most brilliant in the operatic annals of the Aztec metropolis, if the names of the artists engaged so far by Manager Sigaldi, of the Municipal Opera be any criterion. The sopranos will number among them Regina Vicentino, the idol of the last season, who will return to do all the coloratura roles; Luisa Villani, late of the "Girl of the Golden West," formerly of the Metropolitan, lyric-soprano, and Herma Delossy, also of the recent Savage company, who will sing the dramatic roles, and also "Carmen," which was her star role in Dresden. Blanche Hamilton Fox, whose Amneris in Aida was such a success in Mexico last season, will be one of the leading mezzo-sopranos, while negotiations are now under way to secure a contralto of universal renown. Alessandro Bonci, one of the world's greatest tenors, has been engaged for twelve special performances of the lighter operas, making his debut in Rigoletto, while Giuseppe Gaudenzi, formerly of La Scala in Milan, but late of Russell's Boston Opera, will be the leading lyric tenor for the whole season. Salvatore Sclarretti, formerly of the Lombardi Company, will also be numbered among the artists. The name of the dramatic tenor has not yet been given out for publication. Sammarco, of the Philadelphia-Chicago company will be leading baritone, in all probability, while Frederici, late of the Havana opera, and others have also been engaged. Andrea de Segura, of the Metropolitan will be the principal basso, while Armando Creti, one of Mexico's favorites, will return to do the roles in which he is popular. Maestro Cesar Sodero of Savage's English Opera company will alternate in wielding the baton with Ignacio del Castillo, a well-known Mexican director.

Manager Sigaldi is now in negotiations with several other well-known artists to complete his list of principals. In addition to the foregoing there will be an adequate number of comprimari, for support, an orchestra of 60, a ballet, and a chorus of 50. This is a constellation of stars of which any manager in the world might well be proud. Several novelties (for Mexico) will be included in the repertoire, among which will be Lakme, The Girl of the Golden West, Andrea Chénier, Fedora, Hamlet, and Tides of Hoffman. The rest of the repertory will include La Traviata, Rigoletto, Barbiere de Séville, I Puritani, Sonnambula, Elixir d'Amore, Mignon, Bohème, Tosca, Butterfly, Manon Lescaut, Cavalleria Rusticana, Pagliacci, La Favorita, Carmen, Faust, Romeo et Juliette, Trovatore, Aida, Manon (Masse-net), La Gioconda, Les Huguenots and Sampson and Dalila. As Manager Sigaldi made the phenomenal success of his last year's season with financial success, this having been the first time the feat had been performed in Mexico for some years, it is ex-

pected that with the extraordinary cast which he is taking down this year, the Mexican public will show its appreciation by lending due financial assistance to the undertaking.

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SHORT ITEMS OF INTEREST.

A very interesting studio musicale was given by pupils of Miss Hjerleid Shelley in Stockton, on Tuesday evening June 18th. The program was as follows: Kronungs March (Two Pianos) (Kretschmer), Irma Doan, Esther Butters, Elinor Abbot, Leonilda Pardini; Fifty Pat and Tippy Toe (Cramm), Rosabell Barnett; Melody and Wrist Study (Le Comppey), Hermann Leipelt; (a) Mary, Mary, Quite Contrary, C major (Stella Morse Livsey), (b) Transposed and played in A major; (c) Little Bo Peep, Bertha Leipelt, (Six Week's Tuition); Festival Sounds (Two Pianos) (Nürnberg), Irma Doan, Hattie Holman; Staccato Study (Czerny), Leonilda Pardini; Elfin Dance (Heins), Hattie Holman; Second Valse, A Flat Major (Durand), Irma Doan; Bolero (Two Pianos) (Moszkowski), Clara Tomlinson, Ada Stentz; Polish Dance (A. Piezonka), Esther Butters; Pierrette (Chaminade), Ada Stentz; Liebestraum No. 3 (Liszt), Kathleen Musto; The Trout (Schubert-Heller), Clara Tomlinson; Marche Orientale (Two Pianos) (Ketterer), Freda Dustin, Kathleen Musto; Improptu, Op. 142, No. 4 (Schubert), Christina M. Keeley; Spinnlied (Litolff), Edna Simon; Hungarian Dance No. 1 (Two Pianos) (Brahms), Kathleen Musto, Freda Dustin, Ada Stentz, Bessie Carson.

On Tuesday evening, June 4th, Mr. Dow presented Mrs. J. A. Augustus, soprano, and Charles Sorenson, baritone, with Mrs. Alice Fowler, accompaniste, and Gladys Keith Muir, pupil of Benjamin F. Tuttle, violinist, at his studio, 3223 Grove street, Oakland. The program was as follows: Soprano—Ritornel fra poco (A. Hasse), Star vicino (Salvator Rosa), It Was a Lover and Lass (Old English); Baritone—Honor and Arms ("Samson") (Händel), Lungi dal caro bene (Secchi); Violin—Spanish Dance, Op. 22 (Sarasate), Arioso, Op. 17 (Lanternbach); Soprano—Should He Upbraid (Bishop), My Little Heart (Old French), Brilliant Butterfly (Campra); Baritone—Caro mio ben (Giordani), Serenade (Schubert), A Dream So Fair (Metcalfe), Border Ballad (Cowen); Soprano—In the Time of Roses (Reichardt), O Hush Thee, My Baby (Henschel), Who is Sylvia? (Schubert); Violin—Caprice Viennoise (Kreisler), Liebesfrühling (Kreisler); Baritone—Absent (Kreisler), Here's a Health to Thee (Bullard), The Trumpeter (Dix); Soprano—Swiss Girl's Lament (A. L.), Summer (Chaminade).

On Monday evening, June 10th, Frank Thornton Smith, baritone, a pupil of Percy A. R. Dow, assisted by Miss Bess Smith Ziegler, pianiste, gave the following program with great success: Si trait ceppi (Händel), Lungi dal caro bene (Secchi), Turn ye to me (Old Highland), Love Me if I Live (Poote); Honor and Arms (Metcalfe), Spanish Dance (Kreisler), The Banjo Song (Homer), thou wert blunder (Johnson), Little Irish Girl (Lohr); The Horn (Flegler), Vecchia Zimmarra ("La Bohème") (Puccini), Mother o' Mine (Tours); Barcarole, F sharp major (Chopin), "Revolutionary Etude" (Chopin), Mrs. Ziegler; When Love is Kind (A.L.), Invictus (Huhn).

On Tuesday evening June 11th pupils of Mr. Dow's gave an Hour of Song at their teacher's Oakland studio, when Miss Pearl Walker, soprano, and John W. King, tenor with Mrs. Alice C. Fowler as accompaniste, and assisted by Gladys Keith Muir, violiniste, rendered the following program: Soprano—Ritornel fra poco (Hasse), Caro mio ben (Giordani), O had I Jubal's ("Joshua") (Händel); Tenor—Vittoria, vittoria (Carissimi), Frühlingslaube (Schubert), M'appari ("Martha") (Plotow); Violin—Legend (Wienlawski); Soprano—Candida rosa ("Zelmire et Azor") (Spohr), The Danza (Chadwick); Tenor—Adelaide (Beethoven); Soprano—The Dream (Rubinstein), Du bist wie eine Blume (Liszt), Gold reeds Beneath Me (Rubinstein); Violin—Serenade (Drdla), Morris Dance (German); Tenor Du bist die Ruh (Schubert), The Banjo Song (Sidney Homer), On away, awake beloved "Wedding Feast" (Coleridge-Taylor); Soprano—Songs My Mother Taught Me (Dvorak), Il Bacio (Arditi).

The Pacific Coast Musical Review is happy to inform its many readers that Samuel Savannah, who is now confined to the St. Mary's Hospital as a result of a sprained foot, is convalescing and will be able to follow his duties as usual in a few weeks. Although Mr. Savannah's condition was very precarious a short time ago, even so much as to fear the possibility of the amputation of his foot, Mr. Savannah is now entirely out of danger, and aside from a tedious confinement to his room he will not suffer any lasting consequences. Mr. Savannah's serious condition may be gathered from the fact that he lost about a hundred pounds in weight. But those who know Mr. Savannah best will easily imagine the rapid recovery of those hundred pounds when the able violinist and teacher is once more in a position to cater to his healthy appetite and to permit his good nature to assert itself.

Madame E. Hartwig, the well known vocal teacher and artist, has decided to teach down town two days in each week. She will be at Room 901 Kohler & Chase Building every Monday and Thursday.

At the dedication of the new Spring Valley School, which took place on Sunday, June 23d, a very interesting program was presented, which consisted in part of musical numbers. The music was under the direction of Miss Estelle Carpenter, supervisor of music in the public schools, and Miss Naomi Hause, special teacher of music in the Spring Valley School. Among the participants were two pupils of G. Jollain, the excellent violin teacher of this city. They were: Miss Alice Mullane and Ed. Harkness. Both pupils gave a fine account of themselves by reason of their satisfactory violin playing. Mrs. Arroyo Jordan, was also one of the soloist and she made a most favorable impression. The complete program which was creditably performed, was as follows: Principal, Miss Mary E. Keathing, Teaching Staff Spring Valley Grammar School: Vice-Principal, Miss Alice C. Gregg, Mrs. Mary A. Hoogs, Miss A. J. Murphy, Miss A. B. Sbea, Miss E. R. Gallagher, Miss F.

Davis, Miss C. B. S. Crozier, Miss N. E. Hause, Miss M. B. Dittenhoefer, Mrs. A. B. Bradley, Mrs. F. McAllister. Under the Auspices of the Board of Education, Assisted by the Polk Street District Association. Opening Chorus: (a) My Country (H. J. Stewart); (b) Playtime Land (W. Rhys Herbert), by the pupils of the Spring Valley Grammar School. Introductory Remarks, Dr. D'Ancona, President Board of Education. Chorus, Carmena Waltz (H. L. Wilson), Trio G major, 2 violins and piano (Charles Dancla), Miss Alice Mullane, Master Ed. Harkness; Pianist, Miss R. A. Harkness. Address by Mr. Roy Shaprow, President Polk Street District Association. Chorus, Stars and Stripes (Souza). Address, Mr. David Mahoney, representing ex-graduates. Spring Valley School. Baritone Solo, Mr. Jan H. Brawn, accompanied by Miss Frederica Steinhauser; (a) Slave Song (Theresa Del Riego); (b) Za tebe draga (Dvorak); (c) Kde domoy muj (Skroup). Chorus: (a) Sextette from "Lucia de Lammermoor" (Donizetti); (b) San Francisco. Address, Edward Rainey, Sec'y, to the Mayor, Representing His Honor, Mayor James Rolph. Solo, Mrs. Arroyo Jordan, Il Bacio (Arditi). Il Cid (J. Massenet). Address A. Roncovielli, Superintendent of Schools. Romance, Second Concerto (Henri Wieniewski), Miss Alice Mullane, accompanied by Miss E. Mullane. Address, Dr. A. H. Giannini, Supervisor San Francisco. Chorus: (a) Happy Dream Land (Speranza); (b) California (Lucchesi). Music under the direction of Miss Estelle Carpenter. Supervisor Music, Public Schools, and Miss Naomi Hause, Special Teacher of Music in Spring Valley School.

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MUSIC IN PORTLAND

Portland, Ore., June 20, 1912.

At the present time our musical public is very busy giving attention to the many excellent pupils' recitals which are being put forward by our ablest teachers, with which Portland is blest with a goodly number. Among those attracting considerable attention was one given recently at the Irvington Club by the pupils of Mrs. Irene Baldy, the one by the violin pupils of Frank G. Eichenlaub and the piano pupils of Beatrice Hidden Eichenlaub at Christensen's Hall last Friday evening, in which they had the assistance of Miss Katherine Kern, organist, and Charles Duncan Raff, cellist, the students piano recital at the Young Woman's Christian Association Auditorium last Wednesday evening by the class of Miss Josephine Foulkes. Other recitals which have been very favorably mentioned have been given by the pupils of J. H. Cowen, Miss Jessie Margnerite Bechtal and Mrs. Flora A. Danforth. Recitals promised for the near future will be given by pupils of William Belcher, Eugene Stebinger, Miss Bessie Nye Grant and Miss Meta C. Brown.

It is with pleasure that I quote the following from today's "Oregonian": "The two concerts given in this city by Mrs. Kathleen Lawler Belcher, since her return from Europe, have been the most successful in point of artistry, attendance and financial returns of any Oregon musician for a very long time. The net proceeds amount to a handsome sum, and will be of much help to Mrs. Belcher in furthering her professional career she has marked out for herself in grand opera in France, particularly Paris. The artistic side of Mrs. Belcher's concerts has already been discussed and lauded in the Oregonian. It is now in order to speak of the able manner in which the business end of these two concerts was handled by Miss Nona Lawler, Mrs. Belcher's sister. Miss Nona was practically business manager and press agent, and much of the big success attained was due to her faithful and persistent work. By the use of her persuasive voice, in conversation and phone, in calling on people to buy tickets, and by the use of her graphic pen, Miss Nona demonstrated her zeal. She worked better than a mere salaried agent. Her reward was—for her sister. Miss Nona is a singer herself, she is very fond of music, and is one of the fine swimmers of Oregon."

Portland for a number of years has had for a resident a very exceptional artist, Mrs. Pauline Miller Chapman, a mezzo soprano with an unusually beautiful voice, a temperament thoroughly trained and artistic and a pleasing personality. Mrs. Chapman can easily rank with the most excellent singers of the entire country. I heard her several time five years ago, in Berlin, when she appeared at important concerts and again last Wednesday evening at a concert in Forest Grove at the Pacific University auditorium whither Mrs. Keefe and myself journeyed to hear this magnificent artist. During the time she has been in Portland, Mrs. Chapman's voice has become much fuller and even more mellow than in the old days. Her intonation is remarkably true; even when she is making a big crescendo on a sustained tone there is no wavering. On this occasion Mrs. Chapman was delightfully assisted by the well known baritone, Francis Walker who came from Spokane two years ago, when she was busy from the past two years playing the summer diars solos and met with a cordial reception. Miss Clapp will teach piano at the Pomona College (Cal.) the coming year.

John Claire Monteith has been reengaged as choir director at the First Unitarian Church. Mr. Monteith has been in this position for several years. He is very popular in this city and the surrounding towns, where during his many concert appearances he has made himself very much liked.

Mr. E. O. Spitzner has left for an extended tour in Europe and will not return to this city until the latter part of September.

Mr. W. Gifford Nash, the well known teacher who has as many fine piano pupils to his credit as any teacher in the city, is very busy these days superintending the construction of a new residence. His pupil Miss Lillian Cohen has just been accepted in the artist's class at the Chicago College of Music and will be one of the competitors for the diamond medal this coming year. The winner of this medal is given the privilege of appearing with the Chicago Orchestra, an honor eagerly sought after by all artists.

Eugene Kuester has opened a musical bureau in Portland and promises to be very successful. He is working in conjunction with leading local musicians and clubs and plans a number of concerts of a somewhat more popular order than those which have been the rule in this city. The idea being to give good concerts for a small admission fee. It will be interesting to watch the growth of this plan. Mr. Kuester is a very pleasant gentleman to meet and has made a number of good friends since he has been in the city.

CHARLES KEEFER.

THE SANTA CRUZ FESTIVAL.

A fairy lake, viewed from the decks of a hugh phantom ship, erected on a grass-grown island in San Lorenzo River—this is to be the scene of the great water pageant and carnival at Santa Cruz, starting on July 20th and lasting an entire week. Hundreds of workmen, under the direct personal management of Fred W. Swanton, are gradually transforming the sandy flats just south of Hotel Casa del Rey into a veritable fairyland, soon to be peopled with strange and wonderful gnomes, genii and pixies and guarded by a fleet of mys-

tic water craft, each vessel of which will remind you of Shakespeare's "Midsummer Night's Dreamer."

It is a bold idea of Manager Swanton's and one that will not soon be forgotten by those who are fortunate enough to witness the festival. It contemplates the damming of the San Lorenzo River, a stone-throw from where it joins the mighty Pacific, in order to create a charming lake; the decoration of the southern banks of that river until it shall resemble Arcady; the construction, on an island, of a hugh amphitheatre in the shape of a Spanish Galleon, capable of seating four thousand persons; and then a nightly parade of gorgeous floats and boats, filled with singing and dancing girls, robust steersmen and soldiers and happy children. Rome, in its days of splendor, never conceived anything more entrancing.

And then, to be sure there will be the hundred daylight diversions for the visitor,—the yacht, motor-boat, shell, swimming and hydroplane races; the airships encircling the lofty blue; the bathing, fishing, dancing, riding and sky-larking on the mile-long board walk. More than fifty great white birds, belonging to the Cornish and other yachtsmen, will be in the harbor; an equal number of motor-boats; a pair of Uncle Sam's cruisers and two of his submarines; an even dozen of the world's famous swimmers, under the direction of Sidney Cavill; and to crown it all, thousands of dollars worth of fireworks, which will illuminate the sky at the upon evolving such a meritorious entertainment.

In the preparation of his program, Manager Swanton has been aided materially by Commodore Conney, of the Corinthians, and ex-Commodore Hogg, each of whom has taken a keen interest in the carnival. The railroad company is offering exceptionally low fares for the week and the hotels and cottage cities of Santa Cruz have pledged themselves to make no advance over their regular rates. Altogether, "water week" at Santa Cruz should be the biggest thing ever attempted on the Pacific Coast and Manager Swanton is to be congratulated upon evolving such a meritorious entertainment.

MACKENZIE GORDON TAKES HIS VACATION.

Mr. and Mrs. Mackenzie Gordon left this city last week on an extended fishing and outing tour throughout British Columbia. They expect to return in time for Mr. Gordon to participate in the Bohemian Club Midsummer Jinks which will take place between August 7th and August 9th. Mr. Gordon will be in charge of the Cruise concert on Monday morning. During last season Mr. Gordon enjoyed an exceptionally fine success with his pupils. He gradually reduced the number of his concert engagements to such a degree that his vocal classes have grown to an extent that does not give him much leisure hours during the musical season. Owing to his strenuous duties, Mr. Gordon was compelled to take longer vacation than usual, and he will return refreshed and ready to plunge into even more painstaking work next season.

Mr. Gordon has the satisfaction of seeing his pupils successful in a professional way. Several of them having scored decided artistic triumphs on the stage and in the concert room. A short time ago we called attention to the artistic conquests of several of Mr. Gordon's pupils. Today we desire to mention Miss Ann Woodbridge, an exceptionally talented vocalist and a very handsome young woman, who is about to leave for New York, where a very lucrative engagement has been offered her. Miss Grace Brownfield, a soprano soloist of fine faculties, is becoming very efficient and much in demand as a church singer. Miss Lena Sollen is another one of Mr. Gordon's pupils who has been very successful of late in a professional way. Miss de Journal, who made such an impression with the Paris Opera Company is now in Paris, and Mme. Calve, after hearing her, complimented her highly upon the fine quality of her mezzo soprano and the excellent training she had received. Melville Stokes, an operatic singer, left recently for all engagements with the New York manager of comic opera companies. Other singers, who scored artistic successes under the Gordon banner, are Mr. McLure, and several pupils from Portland, Los Angeles, Seattle and Sacramento. Mr. Gordon claims that he has better voices than ever.

Here is what the Fresno Republican had to say about Miss Woodbridge on May 23rd: Mrs. Walter Jacobs was hostess on Saturday afternoon at one of the most attractive and distinctive affairs that it has ever been Auburn's privilege to witness. The afternoon was given in compliment to Miss Ann Woodbridge of Roseville and to introduce to a few friends not only her charms as personality but as a singer of great promise. The guests were first assembled at the Auburn Theatre where they were met by the hostess assisted by Mrs. B. Woodbridge of Roseville and Mrs. McCord of Sea Side. All were escorted to their seats by the two charming young ushers, Misses Harriet Chamberlain and Marguerite Merret. A rendition by the irresistibly sweet singer of about eight selections was enjoyed from a program so varied that each member afforded special delight to every guest. In many of her songs Woodbridge's marked versatility was well evidenced in the dramatic touch and finish which she gave to the exceedingly beautiful and musical interpretation shown throughout. Her voice is a soprano of rare quality and

exquisite timbre and is one which, with her wealth of temperament, unquestionably predicts for her a brilliant future.

The San Jose Mercury said of Miss Sollen recently: Miss Leonore Sollen is one of San Jose's summer guests, who has been engaged as soloist for the next few months at the Congregational Church. Miss Sollen is a Nevada girl, a pupil of Mackenzie Gordon in San Francisco, and she expects to go abroad



MACKENZIE GORDON

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for study in the fall. Her voice is full, rich and round, and she sings with fine interpretation. For scores last evening she gave "I Wonder If ever the Rose" and one verse of "Annie Laurie" with violin obligato. Miss Sollen sings with the utmost ease, and all her work was thoroughly enjoyable.

MISS ELSIE BEHYMER GOING ABROAD.

Miss Elsie Behymer, daughter of Mr. and Mrs. L. E. Behymer, left Friday night, May 24, for a trip abroad with Mrs. Gertrude Beswick, the well known vocal teacher. They are members of the University of Southern California Glee Club organization, and with Mr. and Mrs. Roland Paul, furnish a portion of the operatic end of the program. Mr. and Mrs. Paul are likewise bound for Europe, where they will spend an entire year in recital and concert work, and studying under well known European coaches. Miss Behymer and Mrs. Beswick go to Berlin, where the former will take a special course in languages and continue under her Los Angeles teacher, Mrs. Beswick has arranged for a year of coaching in Berlin and Vienna, both sailing on the Steamship "Amerika," joining Mme. Schumann-Heink and her son Ferdinand on the boat, and will be their guests at the Bayreuth festival. Mme. Gadsch and her daughter, Miss Lottie Tauscher, have arranged an autoing party for Miss Behymer after her arrival at Berlin. Mr. and Mrs. L. E. Behymer and Mrs. Glen Behymer accompany the party from Los Angeles to New York. Mrs. L. E. Behymer will visit relatives and friends in New York State, returning home the middle of the summer. Manager Behymer will accompany his daughter in all probability, to Europe, and enjoy the hospitality of many artists whom he has managed in this section of the country. He is to be the guest of Mme. Schumann-Heink at Bayreuth, where she will occupy the Siegfried Wagner cottage. Other trips are planned to the home of Jan Kubelik, Harold Bauer, the Flonzaley Quartet, Mme. and Herr Tauscher, Ignace Faderowski, Alessandro Bonci, and other well known friends of the Behymer family.

On Sunday morning May 23rd, the same pupils of Mrs. Ashley, assisted by Miss Georgia Dampierly, violinist, repeated the above program at Sherman and Co. Recital Hall, San Francisco with equal success.

OPERA STORIES

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Price 10 Cents

MUSICAL REVIEW BEGINS ITS FEARLESS CAMPAIGN FOR LOCAL ARTISTS

By ALFRED METZGER

Although it was our intention to begin the energetic campaign in behalf of our Pacific Coast artists earlier, certain articles that were forwarded to this paper for publication by leading musicians demanded the postponement of the series of editorial discussions which we had prepared in advance. We feel, however, that in order to obtain certain effects at the opening of the season, it is necessary to start the ball rolling and so we shall, beginning with this issue, plunge into the midst of activities in the interests of our resident artists until we have succeeded in gaining for them that recognition which their merit, their untiring patience, their unquestionable standing in the musical world, and their right as fellow citizens so justly deserves. From the very inception of the foundation of this paper we have always placed the general interest of the musical profession and the music studying people above mere commercialism. The Pacific Coast Musical Review could today earn at least three times as much money as it does, had we considered our own personal welfare above that of the musical profession and the musical amateur. Had we really been so fortunate as to possess the financial backing of a certain local music house of high standing, as a few of our envious opponents seem so anxious to believe, this paper would not have needed over ten years of the most discouraging struggles for survival to bring it to its present solid foundation. In-

music houses here quoted we could not have continued to publish this paper, and consequently could not have begun this campaign in the interests of our local artists.

Now we repeat that our main object in making this paper a success, and in making sacrifices to maintain it in times of discouraging reverses was to create a medium of publicity upon which every musician and students could depend. We believe that we have tried to treat everyone impartially. It was never necessary for anyone to advertise in this paper, when his work deserved honest recognition. On the other hand, an advertiser could never secure endorsement in these columns when his work did not merit such endorsement. We have never raised advertising rates of an old and loyal patron, and we have never used the influence of this paper to oppress anyone. We have tried as far as was in our power to make a fearless medium of this publication, a medium that can not be bought either through money or through friendship. It is because of this uncompromising attitude that we have made opponents. We are proud of this fact, for a publication that can not make opponents does not possess that stamina and that love for established principles and ethics which a paper that wants staunch friends must possess. If those who have occasion to hear the opponents of this paper argue against it, will think deeply and observe them intelligently they will find that they can not PROVE the charges they make, that they have a personal axe to grind, that somehow or other they were unable to get the paper to do something which they wanted it to do, and in fact that their opposition to this paper is not based upon a desire to benefit their colleagues but upon a desire for revenge, because they have not been able to gain the recognition of this paper in the same manner as some of their abler fellow musicians. One of these opponents, and one of the bitterest, is angry with this paper because he could not use it as a club with which to injure one of our leading teachers whom he dislikes. Simply because we were able to see through his scheme and frustrated his plan to "get even," he is now sending us anonymous letters through the mail. We desire to warn him that to send obscene language through the mails, whether it is in German or English, is a crime, and that eventually we shall have to turn over these letters to the United States authorities, but hesitate to do so because the unfortunate writer may not know that he is committing a crime, and we are not sufficiently vindictive or revengeful to see even our opponents in trouble.

If it satisfies our anonymous writers and other opponents to continue lifting their braying voices against this paper we do not feel worried in the least. On the contrary the success of this paper and its unquestionable influence can not be better demonstrated than by the fact that it has created two factions, one of those defending it and one of those attacking it, and if those who are able to recognize human character will observe closely they will find that the really competent and efficient musicians are on our side, while those who have something to hide, or who are sailing under false pretenses or who are hypocritical are against us. We trust that such will always be the case. And having shown the alignment of musical interests for or against this paper, we will now devote this first article in a series of twelve, to show why we are so anxious to see our resident artists recognized and secure for them sufficient support to enable them to give a certain number of concerts each season. The Pacific Coast is the only territory in America where at least a proportion of the resident artists are not CONSTANTLY kept busy giving concerts or appearing before clubs and other organizations. It is true L. E. Behymer in Los Angeles has done a wonderful amount of work to create a change in this attitude, but he has so far not been able to do as much as he would like to do, because he has not had a publicity medium at his back which would gladly give him its energetic support without demanding financial remuneration which under the circumstances would be impossible to secure. The Musical Review is willing to dispense with financial remuneration until the artists themselves earn sufficient support in their work to voluntarily encourage this paper in its campaign. Even then we leave it entirely to the artists, and do not make our present fight a condition for future support.

Enter us on this campaign absolutely voluntarily and do not hold anyone indebted to us because of this campaign. We once tried to assist a good cause with the understanding that we would at least get recognition for our efforts, but since the Music Teachers Association of California even denied us this recognition, which really would not have cost it anything, we have made up our mind to act in future independently, and carry out our policies without anyone's assistance. If the musicians

consider our efforts in the end worthy and successful, we leave it to them whether to recognize their effectiveness or not.

Before going into details regarding the merit of our resident artists let us look upon conditions as far as they appertain to the chances of local artists to secure concert engagements. At the present time of writing these conditions are almost hopeless. Everyone familiar with musical activities is aware of the fact that the genuine musical standing of a community depends upon the number of efficient artists or musicians that reside within its borders. If a manager tells you that a community can only then be musical when the concert rooms are crowded, or when great artists attract large audiences, he is looking at music from a purely commercial point of view. When an operatic impresario tells you that a community is only then musical when the grand opera house is packed at every performance, he is looking upon music from a purely business standpoint. As a matter of fact only a musical sensation will attract crowded houses, anywhere in the world. Of



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deed had we any financial backing from anyone we would today be able to publish a much larger and a much more satisfactory musical journal than we do, and our business worries would be reduced to a minimum. We are not angry with those anonymous writers and those busy gossips who try to convince people that we are financially backed by musical business interests. If this were so we would not need to solicit advertisements and subscriptions personally, but could engage people to do it for us. As a matter of fact the advertisements of the Wiley B. Allen Co., the Baldwin Piano Co., Kohler & Chase and Sherman, Clay & Co., represent the only financial backing which this paper possesses, and which enables us to make a musical journal on the Pacific Coast possible.

The cards of professional musicians and the money received for subscriptions naturally add to the stability of this paper; but without the encouragement of the musical business interests above cited we could not publish a weekly musical journal on this Coast. It is true we are gradually receiving support from the East and from some of our great visiting artists. But up to this year we could not have published the paper, without the support of the music houses above mentioned. We are making this statement as an introduction to this campaign, because we want our local artists to understand that without the advertisements of the

course musical sensations vary in different parts of the world. What may be regarded as sensational in America, may be very commonplace in Europe, and vice versa; but only a sensational attraction can secure packed houses. That the majority of a crowded house does not consist of strictly musical people will never be denied by anyone who knows the requisites of a musical performance. When we try to discover the musical condition of a community, we must deal only with the MINORITY and not with the MAJORITY. The really musical people are ALWAYS in the minority and NEVER in the majority. Now then, if the musical people are in the minority, how can they make a community either musical or unmusical? The answer to this question is that they can only do so when opportunities are offered them to wield a sufficient influence to guide musical taste and public musical opinion.

In order to secure an adequate colony of efficient artists and induce them to settle in a community, something else besides teaching must be offered them. A really fine artist will never be satisfied with spending his entire life in teaching. Many artists do not want to teach at all. A public appearance in concert form is absolutely a life's necessity to every genuine artist. It is for this reason that so many artists rather appear in

[Continued on Page 5, Column 3]



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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

ALFRED METZGER - - - - - EDITOR

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CONCERNING THE STUDY OF SONG.

Dear Mr. Metzger:

Having just read the letter in this week's issue of the Musical Review by a very much hewidered gentleman who wishes his wife to learn to sing pleasantly, I take the liberty of congratulating you upon thus inviting public discussion about the confused state of teaching this beautiful art has fallen into. No doubt it will be beneficial to many. Great sinners, or even AGREE-ABLE sinners, compared to the many who study, are in reality accidents. I have studied both abroad and in this country and find that they no more readily agree in their methods of teaching than our own teachers do. The confusion of ideas is not local, in fact, being an eminently practical people, and ingenious too, I believe we are nearer to the solution.

Since pupils are now realizing that they dare not put full confidence in their teachers, they will gradually become more resourceful in finding out the way for themselves; nothing is impossible. First, the student should learn sight reading. Select a teacher who will NOT teach the "Moveable Do" system, but the old fashioned way in which "Do" is ALWAYS on middle C. The reason for this is that each of these syllables was originally placed on its corresponding note in order to assist in placing the voice as the student learns to read at sight. Much of the tone placing is done unconsciously in this way.

Along with the sight reading, I should suggest an additional preparation for the study of singing: get a comprehensive view of the SCIENCE of your art. Two books which I have found most valuable are "Rush on the Human Voice," and "The Rightly Produced Voice" by Davidson Palmer. In the first volume Dr. Rush has traced the development of the singing voice from the singing voice through the recitative to the soaring melody of song. He analyzes the two distinct tone qualities and the appealing qualities. He shows how both are produced and how to avoid the latter and to cultivate the former, giving a definite system of notation to be used by actors and public speakers through the use of which they are able to produce a sonorous carrying quality, which satisfies the listener. All this he applies to the speaking voice but indicates how it is quite as applicable to the singing voice, since, evolutionarily, one is the outgrowth of the other.

In Mr. Palmer's book the student is presented with the same idea on a higher plane and from a slightly different point of view. The discovery of the overtone which Dr. Rush points out as being the "Cultivable" quality, is, as it were, an accident to this thinker. Once having realized, however, that the use of it, first of all, allowed of greater ease in singing, indeed later, of command, I HAVE BEEN in the use of his voice, he set about developing and has written down a few simple exercises which used as he suggests, bring out a most lovely lyrical quality of voice. These two books will be difficult to obtain as they are not much known, and probably out of print; however, an interested student might procure copies through some dealer who will advertise for them.

Returning, however, to the usually bewildered student, teach him to breathe, to think for himself and above all things to observe the quality of his own voice. With a knowledge of sight reading, some notion of the scientific principles of his art; viewed from a total standpoint he is fairly well prepared to learn something of the practical mechanics of singing. In teaching a pupil to breathe, no minutest detail should be omitted as upon the accurate control of this function depend the accuracy and success of his art. Breathe deeply filling the lower part of the lungs first; take in the breath naturally so as to avoid a strained feeling anywhere. Take a breath as you would just before diving—one that will be sufficient to last till you come to the surface of the water. As you do this, if you analyze and reason you will feel the diaphragm pushed downward, the shoulder blades move back, the chest cavity deepens from front to back. Having registered these sensations, give a slight but definite thrust downward with the diaphragm muscle WITHOUT LETTING ANY BREATH ESCAPE. Remember to keep the chest cavity fully open all the time and ALLOW NO PRESSURE HIGHER THAN THE CLAVICLE. Practice this until you are fully aware of the location of all your muscles—other words, get acquainted with your machinery. Many singers can breathe, but FEW KNOW HOW TO LOCK THE BREATH IN AND THEN SING ON IT. The little downward thrust of the diaphragm locks it and you are then able to use it at your will. This should be practiced until the student does it voluntarily, but without singing. The student is his own best judge of his mastery of the internal mechanism, but an outside observer, and can gauge the intelligence of control by the total quality when the pupil is permitted to sing, for no matter how competent the teacher may happen to be, after all, the pupil must do the work. In the present state, however, where neither teacher nor pupil know the rules of procedure, advancement is precarious.



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Having learned to breathe, which is no different from the normal deep breathing of a healthy adult, except that it is analyzed so as to gain control over the functions for singing purposes, teach the pupil to listen to his own tone quality. Let him distinguish between the pleasing and unpleasing quality, favoring the former and trying to imitate it in all his tones. With proper breath control, let her try (for we will use a soprano voice as an example) the straight tone of E flat above the middle C on a gently rounded Ah very softly, increasing in volume FIRST SO LONG AS SHE CAN KEEP THE TONE BEAUTIFUL. The sensation that will come from the beautiful quality will be that of pleasure and upliftedness. Advance up the scale by half-tones singing one note at a time, always starting softly and continuing just so long as the sound is pleasing to the ear. Leave off when you reach C in the second space from the top. Return and begin again on E natural or one half tone higher than before and proceed up the scale singing two half tones in one breath, watching always that your quality gives you pleasure in listening to it. If it doesn't please you, it won't please others; be your own teacher if necessary! Stop this time on C sharp and start again a half tone higher than before advancing upward by three half tones in a breath and leave off on D natural. Such concentration is difficult and should not be continued above ten notes at a time. With the breath under control, it will not be the voice that will tire first, but the mind. Other exercises, such as triads beginning about E flat and going to the E flat above second C, scales of five notes taken up and back in one breath, and arpeggios will assist in extending the compass AFTER the quality is assured. By the time that point is reached where the sounds are uniformly sweet and pleasing and produced without effort, the student will probably feel more independent in the hands of the average teacher and having schooled herself to the idea of beauty regardless of so-called methods, she will probably learn songs with a good deal of enjoyment, and be able to impart it to others.

Nobody knows everything along any given line and it would certainly be more satisfactory if teachers aimed to imbue students with the wish to learn and the zest for enjoying it, rather than to attempt filling their minds with a lot of hard cut and dried facts—which half the time aren't facts at all! The above ideas are ap-

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plicable to any voice. Let each one begin the exercises in relatively the same part of the voice as it is more easy to grasp the good quality there, and so to carry it through the whole compass. The low notes of a high voice are the last to develop, they are never very strong though always sweet. Having had much the same experience as that of the unfortunate lady whose husband has written you, I venture to send this account of my solution of the difficulty.

Very sincerely,
RITA BREEZE.

Los Angeles, June 1, 1912.

Lajos and Violet Fenster, the exceedingly talented young musicians and children of I. Fenster, have been asked to appear at the San Mateo Home of Joseph Tobin, the secretary of the Hibernia Bank, and one of the leading members of the San Francisco Musical Association. A number of prominent society people have been invited to hear these precocious young proteges. The program which they have prepared for this occasion will include: Suite in A minor (Sinding), Concerto in D minor (Jenikowski), Fantasia in C minor (Mozart), Staccato Caprice (Vogrich), Kreutzer Sonata (Beethoven), Rhapsodie Hongroise No. 2 (Liszt), Gavotte in E for violin alone (Bach), Minuet in G major (Beethoven), Old Vienna Waltz (Kreisler).



The principle musical event of this week in Los Angeles was the Convention of the Southern California Music Teachers Association which was largely attended by leading San Francisco musicians. Miss Virginia Goodsell, the Pacific Coast Musical Review's Los Angeles representative has been commissioned to write about this convention, and we will here only quote the complete program that was prepared for this occasion, which was as follows:

Monday, July 8, 1912. 8:30 p. m. reception and concert. Singing Section, Gounod, Tann, Verdin (Maenner). Henry Schoenfeld, Conductor. Miss Helen Beatrice Cooper, Dramatic Soprano. Miss Lorna Gregg, Accompanist. (a) "Das ist der Tag des Herrn" Kreutzer. (b) "In der Ferne." Silber (c) "Mein Schaeztelien" Attenhofer, Maennerchor. Scene ed Aria from "Der Freischütz" (Weber). Helen Beatrice Cooper. (a) "Sonntagsfrieden" (b) Das Treue. Guttererson. (c) "Morgens sind wir Thore" Henry Schoenfeld. Josef Bischof and Maennerchor. Tuesday, July 9, 1912. Formal opening of session. Address of welcome, Fred G. Ellis, president Southern California Division M. T. A. Response, Henry Bretherick, president Music Teachers' Association of California. 9:30 A. M. Concert. Miss Minnie Hance, contralto, Tandler Quartet, Alex. Tandler, first violin, Rudolph Kapp, Jolo, Axel Simonsen, cello, Homer Grunn, piano. 1. Trio for violin and cello, Op. 8, Beethoven Theme and variations. 2. (a) Aria ("Les Hugenots"), "Liebi Signor." Meyerbeer. (b) "Sous les Oranges" Holmes. (c) "Der Tod, das ist die kühle Nacht" Brahms. (d) "Der Schmied" Brahms. (e) "A Rose Lover" Chadwick. Minnie Hance. 3. (a) The Sustained C. Tandler. (b) Hungarian Dance, Brahms. Tandler Quartet. 4. Sea Pieces, Elgar. (a) "Sea Slumber Song." (b) "In Haven." (c) "When I Bid the World Goodnight." Grunn, Mrs. Hance, with the Tandler Quartet. 5. Piano quartet, Ippolito Ivanoff, Allegro—Andante con moto—Finale. "Music in the University." Professor Charles Louis Seeger, Dean of Music, University of California. 2 p. m. How the Future Members of the S. C. M. T. A. are Taking Their First Steps in 1912" (Illustrated). Miss Eva Frances Pike. Illustrated Lecture on the Leschetizky System and the Development of Modern Technique, Miss Elizabeth Simpson, Berkeley. 4 P. M. Organ Recital. St. Paul's Pro-Cathedral. Mrs. Edmund S. Shank, Soprano. Prelude in B minor, J. S. Bach. Minuet from a Violin Sonata, J. S. Bach. "But the waters overwhelmed their enemies" ("Israel in Egypt"). Handel. Siciliano and Presto (Fifth Concerto), Handel. Prelude and Allegro, Quasi Fantasia Ernest Douglas. (a) "In Memoriam." (b) Finale Organ Suite in E minor, Ernest Douglas. Prelude, Bertram L. Selby (Founded on Some Old Northern Chimes), Ernest Douglas. F. A. G. Love Not the World ("Prodigal Son"). Henry H. Vincent. Mrs. Edmund S. Shank, Fantasia in E flat, Saint-Saens, Pastorale (Dedicated to W. F. Skeele) Morton F. Mason, Nocturne in G flat (Arranged by W. F. Skeele) Brassiu. Theme and Variations in G, Gullmunt. W. F. Skeele, 7 p. m. Banquet at the Ganuit Club.

Wednesday, July 10, 9 a. m., Applied Harmony, Miss Carolyn Alchin. Discussion led by G. E. Pemberton. 10 a. m., "The Needs of the Musical Profession in California," Loyd Gilpin, Editor of "The California Musician." 11 a. m., Vocal Recital, Arthur Alexander. "Ciao Mio Ben, Giordani, Vittoria! Vittoria! Carissimi, Feldeinsamkeit, Staendchen, Minnelied, Brahms, Auftraege, Ich Grolle Nicht, Schumann, Allerseelen, Heuliche Aufforderung, Richard Strauss, Phidyle, Extase, Fantoche, Romance, Debussy, Le Plouzeur, Vidor, Coyote, La Forge How's My Boy?, Sidney Homer, The Year's at the Spring, Mrs. H. H. Beach. Intermission, 1:30 p. m. Piano Recital. Programme from the works of Frederik Chopin, by John C. Manning, San Francisco. 1. (a) Scherzo, B minor. (b) Preludes Nos. 23, 3 and 25. (c) Waltz, Op. 70, No. 1. (d) Etudes, Op. 10, Nos 3 and 12. 2. (a) Sonata, Op. 25. (b) Grave-Impio movimento. Scherzo, Marche Funebre. Presto. 3. (a) Improvimpio, F sharp. (b) Berceuse. (c) Polonaise. Op. 26. (d) Ballade, Te Deum. 4 P. M. Organ Recital. "Under the Auspices of the Organists' Guild, First Presbyterian Church Pasadena. Cal. Prelude and Fugue in C major, J. S. Bach. "Mein Glaubens Herze Frohlocke." J. S. Bach. "Meditation in a Cathedral." E. Silas. Andante in F. Henry Smart. "From the Censer." (Solomon), Handel. P. Staal Hallett. F. A. G. O., A. E. G. O. M. Quartet. Te Deum. M. F. Mason. "He Stretched the Springs into the Valleys." Ware, Mrs. Willis N. Tiffany, soprano. Miss Kie Julie Christin, contralto. Burton G. Bloom, tenor. Henry S. Williams, basso. Morton F. Mason, organist and director. Vopiel to "Lohengrin." Wagner. Vorspiel to "Parsifal." Wagner. Liebesod ("Tristan and Isolde") Wagner. Arthur Alexander. 8:30 P. M. Sonata. Evening. Piano and Violin by Mr. Thilo Becker and Mrs. Thilo Becker (Otie Chiew). 1. Sonata in C minor, Beethoven. Allegro con brio. Adagio cantabile. Scherzo. Allegro. 2. Sonata in A major, Brahms. Allegro amabile. Andante tranquillo. Allegretto grazioso. 3. Sonata in A major Cesar Frank. Allegro ben moderato. Allegro Recitative. Fantasia. Allegretto poco mosso.

Thursday, July 11, 1912. 9:00 A. M. Business meeting of the Board of Conventions. Presidents. 10:00 A. M. Two Pianos. Mrs. William H. Simonsen and Mr. Homer Grunn. (a) Andante in B major, Homer Grunn (b) "March Heroique" Homer Grunn. 11:00 A. M.

General Meeting of the Association. At this meeting members are at liberty to bring forward any suggestion for the advancement of the association, but notice of such suggestions must be given to the president and secretary one week before the opening of the convention, and will be printed and circulated among the members on the opening day. Should the time assigned be insufficient for the consideration of all the suggested topics the chairman will select those which he considers to be of the greatest general interest. Intermission. 2:00 P. M. Concert. Mrs. Bertha Winslow-Vaughn, Soprano. Mr. Axel Simonsen, Cellist. Mr. France Woodmansee, Pianist. Mr. Gerald Rube, accompanist. Concerto, A minor for violin and cello. Salvo. Mr. Simonsen. (a) "Love is the Wind," Alexander MacFadyen. (b) "L'Heure d'Azur," Joseph Marx. (c) "Lob des Fruhlings," Joseph Marx. (d) Inter Nos, Alexander MacFadyen. Mrs. Vaughn. Nocturne. D flat, Chopin. Ballade, G minor, Chopin. Mr. Woodmansee. Aria, "Ebben," from "La Wally," Catalani. Mrs. Vaughn. Sonata for piano and cello, op. 36, Franz Allegro assai. Andante molto. Tranquillo. Allegro molto e marcato. Mr. Woodmansee and Mr. Simonsen. 3:30 P. M. Public School Music. Mrs. Gerturde B. Parsons, Head of Music, Polytechnic High School, Los Angeles, 4:00 P. M. Concert. Compositions of Local Composers. 1. Four numbers from "The Rainbow." Words by Madge Clover. (a) Song Cycle for two voices. (b) "Light of the Dawn." (c) Song, "Spring." Waldo F. Chase, Song, "Serenity." Waldo F. Chase, Duet, "Lift Thine Eyes." Waldo F. Chase. Mrs. Estelle Hartt Dreyfus, contralto, Mr. Clifford Lott, Mrs. Gertrude Ross, Accompanist. 2. "Messe Brevis." Frank H. Colby, Members of St. Vibiani's Cathedral Choir. Quartet: Mrs. Frank H. Colby, soprano, Mrs. Lillian Gordon Grey, contralto, Edouard, tenor, Edwin House, baritone. F. H. Colby, Organist. Director. 3. Sonata, quasi fantasia, op. 53. Henry Schoenfeld, for piano and violin. (Henri Marteau prize.) Allegro con spirito e energico. Romanze. Andante cantabile e espressivo. Rondo. Vivace. Mr. A. J. Stamm and Mr. Julius Bierlich. "The Salutation of the Dawn." Frederick Stevenson. Mrs. Estelle Hartt Dreyfus, contralto, Cellist. "Ninety and Nine." Frederick Stevenson. Mr. Clifford Lott, Mrs. Gertrude Ross, accompanist. 8:15 P. M. Artist Programme Concert by San Francisco Members. Strauss Schuylze. "Arabesques on Motifs from Blue Danube Walzer." Phyllida Ashley, pianist. C. L. Seege, Jr., songs for contralto. (a) Song, Wheelock. (b) "Asleep." J. Keats. (c) "When We Two Parted." Byron. Mrs. Lillie Birmingham. Accompanied by the composer. (a) Rubinstein, "My Heart All Beauty Takes From Thee." (b) Woodman, "Ashes of Roses." (c) Luckstone. "Le Printemps Me Grise." (d) Pugnani-Kreisler—Prelude and allegro. (e) Brahms, Sonata in G major, op. 78. Vivace ma non troppo. Adagio. Allegro Molto Moderato Mr. Hother Wismer, violinist, Mr. John C. Manning, pianist. (a) Glück Rexit, and Aria from "Orpheus" Devine Tresor. (b) Schumann, "Der Nussbaum." (c) Massenet, "En Avril. (d) Holmes "L'Heure d'Azur." (e) Liszt, "Drei Zigeuner." Mrs. Lillie Birmingham, contralto. Accompanied by Miss Alma Birmingham. (a) Liszt, etude in D flat. (b) Chopin, Nocturne in B major, op. 62, No. 1. (c) Rubinstein, Czardas, op. 2. Edouard Howard, pianist. C. L. Seege, Jr., songs for soprano—(a) From the Arabic Shelley. (b) "Ach, die Qualen." Mickiewicz. (c) Proud Maisie, Scott. (d) Lady of the South, Shelly. (e) Endymion, Wilde. Mrs. Grace Davis Northrup. Accompanied by the composer. C. L. Seege, Jr., violin sonata in B major. Hother Wismer, violinist. Mr. Charles Louis Seege, Jr., pianist.

Mr. and Mrs. Harry Clifford Lott, after a six months absence in England and Germany, have returned to Los Angeles and are actively participating in the Convention now being held in the Southern California metropolis. While in Europe Mr. and Mrs. Lott took advantage of their opportunity to hear all the prominent musical events and meet all the leading artists which time permitted. They have added a great deal to their already vast musical experience, and Los Angeles, as well as other centers in California will, we trust, benefit through Mr. and Mrs. Lott's experience.

While in Los Angeles the editor of the Pacific Coast Musical Review had the pleasure to listen to Miss Virginia Goodsell and Mrs. Fred Guttererson. Miss Goodsell sang a number of excellent vocal compositions in that thorough musicianly manner for which she has become so well and so favorably known in San Francisco and vicinity. Indeed, if anything, Miss Goodsell has improved remarkably, especially so in the intensity of her interpretation and the volume of her voice. Among our California concert singers there are none who are better equipped to present a first class concert program than Miss Goodsell, and we trust that she will meet in Southern California with that success which her merit so richly deserves. We were also delighted to note Miss Guttererson's superior pianistic artistry. Her technique is exceedingly brilliant and clean, and her interpretations are deeply intelligent and very interesting. She is a pianist of the highest rank and her studies with Harold Bauer come her in fine stead. It would appear to us that Mrs. Guttererson should be heard in various musical programs throughout California next season.

E. A. Fischer, proprietor of the famous Fischer's Theatre that introduced to us Kolb and Dill, is now directing the destinies of Fischer's Lyceum Theatre in Los Angeles which has taken the place of the old Orpheum on Spring Street. While we were in the South the theatre was crowded every evening and May Boely appeared in Tilly's Nightmare. On the time the play was in its fourth week and was packing the houses. Mr. Fischer has every reason to feel gratified with his unquestionable success. Harry James, who also was with Fischer in San Francisco, is the musical director and has ample opportunity to show his vim and spirit in the manner of putting on the attractions. We under-

stand that Fischer's Lyceum Theatre is as successful as ever and we wish Mr. Fischer every possible good luck in this enterprise.

[Continued on next Page, Column 1]

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Los Angeles News, Continued.

Wenzel Kopta, head of the violin department of the Von Steirn Academy of Music, has left for Europe where he expects to remain for a few months. His son Emery Kopta is now in Los Angeles. He is a very successful sculptor who expects to exhibit several busts at the Panama Pacific International Exposition. Among the exposition busts will be two lifelike pieces of sculpture representing the heads of Wenzel Kopta, his father, and of Heinrich von Stein, director of the Von Steirn Academy of Music.

Among the prominent Los Angeles musicians we met while down South were J. P. Dupuy, who as busy and as energetic as ever, J. B. Poulin, the successful leader of several choral societies and a monster church choir and oratorio society, William Strohbridge, who is much in demand as accompanist, Carl Bronson, a prominent Los Angeles singing teacher, Frank H. Colby, the clever editor of the Pacific Coast Musician and one of the leading organists on the Pacific Coast, F. W. Blanchard, a leader in musical progress in the South who is now enthusiastically working for the establishment of a five million dollar auditorium for Los Angeles, Miss O'Donoghue, who has just returned from an extended trip to Europe and is glad to be back home again to attend to her many duties as one of the leading pianists in Southern California, Harley Hamilton, leader of the Los Angeles Symphony Orchestra, who is always busy making preparations for next year's programs, M. Lazard, who is resting after acting as manager for several great artists in the East during last season, J. L. Allen, Behymer's associate and one of the most successful managers in the concert business on the Pacific Coast, Miss Rita McDonald, L. E. Behymer's private secretary, and a young lady who understands how to receive the many visitors to Mr. Behymer's office and send them away satisfied, Mr. and Mrs. Heinrich von Stein, who have every reason to feel proud of their success which has changed a private studio into one of the largest and most successful music schools in the country, George Towle, who is attending to the musical interests of the new Athletic Club which occupies a twelve story building of the most magnificent proportions, and last but not least Signer Enzzi, who is about to publish an excellent book on the art of singing.

While in Los Angeles we met Wallace A. Sabin on his way to Europe. He had only half an hour in which to see Los Angeles, and as luck would have it he spotted the editor on his way back to the city on one of the street cars. We showed Mr. Sabin as much of Los Angeles as we could in that half-hour. Mr. Sabin will be gone until September and in that time he expects to make a whirlwind tour through the most interesting European musical centers.

While in Los Angeles we visited the fine establishment of The Geo. J. Birkel Co., and shook hands with Mr. Birkel and E. Geissler, the general manager of the firm. Mr. Birkel is constantly making improvements in his beautiful new building, and among the latest improve-

ments is a very tastefully equipped music room containing a large Aeolian Pipe organ. It is a beautiful instrument. Mr. Birkel expects to give select invitational recitals during the next season to exploit the Aeolian pipe organs and the Welte Mignon players. We believe that this idea will prove very successful both from a social as well as financial point of view.

ALFRED METZGER.

SANTA CRUZ SUMMER FESTIVAL.

Frederick Speed-Burner Swanton, ambassador extraordinary from the joyous kingdom of Santa Cruz, announces the completion of all arrangements for the tremendous water pageant and summer festival planned for that resort during the week commencing July 20th and ending July 28th. According to official bulletins from the throne-room of King Pleasure—situated for the next four weeks in the big Casino, facing the beach—Santa Cruz has been transformed into a veritable "City of Dreams," in anticipation of the great crowd of merry-makers who will assemble there during "Water Week."

No expense has been spared to make the Sea Breeze City attractive and insure the happiness of a monstrous throng. The hotels, the Casino, the multiplicity of attractions lining the mile-long board-walk, have all been polished and put in order—while a hundred new sensations await the visitor who comes to Santa Cruz, whether it be for rest, recreation or a rollicking romp beside the sea. Even the usually indifferent fishermen on the long wharf near Lighthouse Point, can be seen scouring up their launches and preparing for the jolly parties which will want to troll for finny monsters of the deep. All are on tip-toe, awaiting the 20th of July.

The mystic island, upon which is constructed an immense phantom ship seating 4,000 persons, commands a beautiful view of the reinforced San Lorenzo river, down which will come nightly a procession of flower-decked, electric-lighted boats, filled with pretty maids and stalwart yeomen. The background of hillocks, reaching down to the water, has also been sprinkled generously with twinkling lamps, making a picture of exquisite beauty. A wonderful lake has been formed around the island, while the bridge leading to it will remind one of the Point du Gor on Carnival nights in Paris.

The day's sports in Monterey Bay, off shore from the casino, will be never-ending. Occupied with the bathing, fishing and boat-riding will be the great yacht and motor-boat races; the fleet of warships and submarines; the hydroplanes in their bird-like flights 'twixt wind and water; and a dozen other novelties. On shore will be found golf, tennis, dancing, driving and kindred diversions. The railroads are offering special low fares from all California points to Santa Cruz during pageant week. The hotels—amongst them the beautiful new Casa del Rey and the St. George—have announced that no "extras" will be charged, the regular rates being maintained throughout the festivities. Reservations for the Casa del Rey and the Cottage City may be made now, to take effect on July 20th or thereafter, as preferred.

CAMPAIGN FOR LOCAL ARTISTS.

[Continued from Page 1.]

public without remuneration than not to appear at all. And this fact that really able artists, in order to satisfy their longing for public appearances, willingly volunteer their services is partly responsible for the hesitancy of clubs and organizations—and even of churches—pay remuneration for services rendered. This unwillingness of clubs and churches to give adequate remuneration to musicians is practically the worst discouragement that can be placed in the way of actual musical progress in any community, for it deprives every student of a proper incentive to study music. Unless you give someone a good reason why he should devote his entire life to a certain profession, and show him the labor, the time and the money spent for it gives him a chance to live, he will not think favorably of such a profession unless he is very rich and wants to enter such a profession as a pastime. This paper has frequently expressed these opinions, and received letters to the effect that our ideas were too commercial and that there was such a thing as art for art's sake. Surely, we agree that there should be such a sentiment as art for art's sake; but it is not the poor that can afford such a sentiment. Our wealthy citizens should look after that part of the art life. Unfortunately people with talent and genius are usually poor, or at least not wealthy. How can anyone expect them to become educated, spend time and money to acquire a profession and then donate their services? Anyone who has ever been in such a position would not accuse us of being commercial by suggesting improvement. It can only be someone who has been fortunate enough to be able to afford to give his or her services for art's sake. Is it not working in the interests of art to remunerate artists? We can not imagine anything that is more within the confines of the expression "art for art's sake" than supporting deserving artists in such a manner as to give them an opportunity to appear in public, to improve themselves, to keep themselves alive to the highest ideals of their art, and to make life worth living for them, and incidentally give them an opportunity to gain the respect and admiration of their fellow citizens in a manner that will eventually raise the musical standard of their community, and create a better musical taste by showing their auditors the highest form of music and thus make them familiar with the difference between right and wrong. We consider the encouragement of the resident artist as primarily necessary to secure a real musical atmosphere and the general attendance at public concerts of visiting artists will be eventually dependent upon the success of our local artists. We shall proceed to prove these views in the next issue of this paper.

Miss Helen Colburn Heath writes us from London that she is enjoying her trip thoroughly. She attended some of the London symphony concerts and a concert by Clara Butt, the distinguished English contralto. Miss Heath regards her voice as exceedingly fine. She finds London audiences very liberal in their applause and the concerts well attended.

NOTICES OF BRABAZON LOWTHER.

As Brabazon Lowther, the distinguished baritone, will appear on the Pacific Coast next season, under the management of E. M. S. Fite, we take pleasure in quoting the following press notices showing the impression this great artist has made in important musical centers: Musical America New York—"An artist whose name will no doubt play a conspicuous role in the concert field hereafter is the baritone, Brabazon Lowther. Accompanied by Harriet Ware, he gave the latter's Romance from 'Sir Oluf' and 'Boat Song' in a manner that stamped him as an artist of the first rank. Blessed with a voice of good size, warmth and richness of timbre, and which is excellently schooled, he has also that which is equally necessary in the successful singer of today—an emotional temperament, brains and the ability to use them. His delivery of the 'Oluf' aria had breath, weight and authority, and he exposed its dramatic content in convincing style. Mr. Lowther's phrasing was that of a skilled musician, moreover, and his intonation and enunciation were impeccable. The audience was fully appreciative of his talents."

New York Musical Courier—"Mr. Lowther sang a group of several songs in a rich and mellow baritone."

Chicago Musical Leader—"Those who heard the famous baritone, Brabazon Lowther, with a praise of his interpretations and of his beautiful voice."

The London Times—"Mr. Brabazon Lowther has long been recognized as an artistic singer who excels in German songs. He fully supported his reputation by beautiful interpretations of Brahms's 'Feldensankt' and 'Auf dem Kirchhofe,' his singing seems to have been in full force. His performance of the 'Feldensankt' was particularly shown in the aria 'Inferno' from Verdi's 'Ernani.' Here there was remarkable dramatic feeling combined with a pure and lyrical style of singing."

London Daily Telegraph—"The earnestness and ability displayed by this singer at his earlier recitals were fully recognized. At the outset he sang a composition, the means of his careful singing of Caldara's 'Come ragio di sol.' As interpreter of Schubert's Lieder he revealed no little skill, and in his rendering of a group of songs by Brahms the artist showed that he was master both of their letter and spirit. 'Vergebliches Ständchen' was sung with so much animation that the renowned vocalist was rewarded with prolonged applause."

Mrs. Richard Rees gave a farewell reception and dinner in honor of Frank Wickman, the well known pianist, recently. Mr. Wickman left for Berlin where he expects to remain for some time to perfect himself in his art. This evening he made delightful by various vocal selections by Mr. Wickman and his interpretations by Mr. Wickman and Roscoe Warren Lucy. It is gratifying to find three such exquisite musicians giving the very best that is in them to give pleasure to each other and to their friends.

After a very busy season's work, John W. Metcalf, the well known teacher, pianist and composer, left for Lake Tahoe on July 4th, where he will spend his vacation. Mr. Metcalf expects to resume work about August 1st.

Madame Joseph Berlinger's pupil, Mrs. Lois Patterson Westish, mezzo contralto, who is to continue her operatic studies with the well known teacher, Umberto in Florence, Italy, gave an interesting recital in Portland, with the following program: Stride la Vampa, from Il Trovatore (Verdi), Oh Immortal Harp, from Sappho (Gonnadi), Brindisi, from Lucretia Borgia (Donizetti), Wahn (Schubert), Der Doppelgänger (Schubert), Die Frühlingssied (Becker), I Hid My Love (D'Hardelt), Auf Wiedersehn (A. Nevin), Autumnal Gale (Grieg).

A SUMMER SCHOOL IN THE REDWOODS.

One of the most unique and unquestionably most successful ideas we have come across in a long while is Percy A. R. Dow's "Summer School of Voice in the Redwoods." The same is located in Summer Home Park, among the redwood trees on the Russian River. This is something in the nature of the MacDowell Farm, as it gives a student an opportunity to combine study with rest, exercise, fresh air, and all the exhilarating joys of outdoor life. Mr. Dow will conduct a two months' course for study of the Voice (June 20 to August 17), and a normal course arranged and designated especially for the teacher of the voice, and for those who want special coaching. Mr. Dow's study with the best European vocal teachers, together with an experience gained in nearly fifty years of successful teaching, render these courses of particular value to the teacher or the more advanced student. There are daily lessons of fifteen minutes, or on alternate days, and a weekly class lesson, lecture, or recital, each aiming to give the student a practical, definite plan of work, which he may pursue as teacher or student of the voice. Mr. Dow has secured from the Summer Home Park Co. special reduced rates to those who enroll in the school known as "Camp Cecilia." Summer Home Park is ideally situated on the famous Russian River, in a picturesque little valley in the very heart of the Redwood belt of Sonoma County.

COMIC OPERA AT THE CORT.

The brilliant revival of Gilbert and Sullivan's greatest operas "The Mikado," "Patience," "Pinafore," and "The Pirates of Penzance," which will be given at the Cort Theatre, on Sunday, July 21st, given by the New York Casino star cast, which includes De Wolf Hopper, Blanche Buffield, Eugene Cowles, George MacFarlane, Arthur Aldridge, Kate Condon, Arthur Cunningham, Viola Gillette, Alice Brady, and Louise Barthel, is certain to arouse great expectations, not alone from the fact that we are to be again acquainted with the works of these brilliant masters but by the strength of the company engaged for their presentation.

HERBERT I. BENNETT VISITING HIS HOME.

Herbert I. Bennett, managing editor of the New York Musical Courier, is on a visit to California. Mr. Bennett has now been away from home during the last seven years, and this is the first time that he has had an opportunity to get a sufficiently long vacation to pay a visit to his native city, San Francisco. Prior to his departure for the large Eastern field, Mr. Bennett did some journalistic work in this city, and while Marc Blum-niere was in San Francisco in 1905 he met Bennett and engaged him to take charge of the Boston office of the Musical Courier. He made so good in the "Hub of the Universe" that he was soon taken to the New York office and finally became the managing editor of the greatest musical journal in the world. It is with a sort of satisfaction that the Pacific Coast Musical Review counts Mr. Bennett among its first staff correspondents. Mr. Bennett is very happy to again see his native city, and note the marvelous reconstruction that has been going on during the last few years. The other day he listened to an orchestra in the Palace Hotel, of which William Hofmann is the director, and he said that although having listened to the Philharmonic and Boston symphony orchestras, at late, he is convinced that San Francisco, too, has some excellent musicians and fine orchestras. Mr. Bennett is enthusiastic about the wonderful work that is being achieved by the Musical Courier, the editorial rooms of which practically form a musical clearing house for the entire world of music. He is accompanied by Mrs. Bennett, and is the recipient of numerous social attentions. He has a leave of absence of seven weeks of which he spends about a month in California. He was so anxious to come to the Pacific Coast that he took the quickest Southern Pacific train he could find and landed in Oakland last Wednesday. His many friends are indeed very glad to welcome him heartily to "our city."

KRUGER CLUB'S CONCERT A BRILLIANT SUCCESS.

The Fairmont Hotel Red Room was crowded with an appreciative audience last Saturday evening that came to hear the newly organized Kruger Club give its initial recital. This society of clever young ladies exercised a charm over all the friends assembled. The club deserves much credit and encouragement for its excellent work revealed in a program demanding earnest study and thoughtful practice in order to be as efficiently rendered as on this occasion. Miss Myrtle Donnelly in the Danse Macabre, with Mr. Kruger at the second piano, playing with dash and style this by no means easy composition. Flora Gabriel rendered Chaminade's Flatterer and Serenade with artistic touch and delicate phrasing. The Vals d'Adèle (for the left hand alone) by Geza Zich was played by Marie Riesener with fine precision and rhythm. Eva Mohezan rendered a Moszkowsky Serenade with a mature understanding and intelligent interpretation. May Fischer contributed a Chopin Berceuse and a Mazurka by Leschetizky showing artistic attainment and good judgment. Mabel Filmer was heard to good advantage in her reading of Chopin's Impromptu and Chopin-Niemann's Murmuring Zephyrs. She is a very promising artist-voice. Violet Fenster created a sensation with her wonderful interpretation of Liszt's second Rhapsodie and the Staccato Caprice by Vogrich. The audience called her back again and again, until she responded with Mendelssohn's Rondo Capriccioso as an encore. Mr. Kruger certainly has a following of ardent students and the Kruger Club has an efficient director and a master-instructor.

Bentley Nicholson, tenor, and John Carrington, baritone, left San Francisco to locate in the East and Europe respectively. Both are excellent artists and it is very successful in teaching and singing in churches, but inasmuch as they regarded public concert appearances as essential to their musical life they left to try somewhere else, and we are sure they will have no trouble gaining success, for artists of their calibre are altogether too rare. Surely the fight the Musical Review is making in behalf of resident artists is very much needed, when we can not keep our excellent soloists among us.

Emmet Pendleton, a leading pianist of Red Bluff, is spending his vacation in San Francisco. He is very busy during the season and enjoys this summer outing thoroughly.

Mrs. Hugo Mansfeldt has recently returned from Europe and will remain here permanently. Mrs. Mansfeldt returns greatly improved in health and will no doubt resume her energetic management of Hugo Mansfeldt's delightful public events.

Mrs. Martin Schultz, the efficient mezzo soprano, sang at the First Congregational Church recently with much success.

Gladis Minetti is spending his vacation in San Rafael during this month. He will resume his studio work on August 1st.

ORPHEUM.

"The Battle Cry of Freedom" a breezy comedietta which is a satire on Reno, Nevada, divorces will be presented next week at the Orpheum by May Tully who will be most pleasantly recalled for her sketch "Stop, Look and Listen." The piece is written by Miss Tully and Bozeman Bulger the well-known sporting writer and co-author of "Curves" the baseball skit. The complications arise from the lodging of two Mrs. Smiths in the same room in an overcrowded hotel. The playlet has bright lines and many a hearty laugh and exhibits Miss Tully with a consistent of striking cleverness and individuality at her very best. The supporting company is capable and assists in making the action in the little farce natural, rapid and diverting. The Kaufman Brothers, Jack and Phil, will amuse with their tuneful originalities. These black-face, or, to be strictly accurate, brown face comedians are among the foremost in their class. They indulge in original rapid-fire humor and their act is one of the most amusing in vaudeville.

Harry Atkinson, the Australian Orpheum, will present his monologue of nursery rhymes and his imitations of musical instruments. He imitates with accuracy the mandolin, musette, cornet, banjo, harp, violin (playing both pizzicato and with the bow) basspines, penny trumpet and other instruments too numerous to mention. His success in this respect is owing according to Dr. Orwin, the eminent English throat specialist, to the fact that he has a phenomenally large throat at the back, and most powerful vocal chords. The nostrils, too, are perforated and honey combed, thus acting as a sounding board and reed as well. The act to be presented by Mr. and Mrs. Atkinson next week is decidedly out of the ordinary. These two gifted artists are virtuosi on that most difficult instrument the harp on which they play everything from grand opera to ragtime. They are also vocalists of merit.

Next week will conclude the engagements of Ray L. Royce in his eccentric character impersonations: the O'Meers Sisters and Co. and Honors and Le Prince. It will also be the last of David Belasco's superb production of "Madame Butterfly," which is creating the greatest theatrical sensation this city has known in quite a while.

THE MUSICIANS' ANNUAL PICNIC.

The annual picnic and festival of the Musicians' Union, Local No. 6, A. F. of M., will be held at Shell Mound Park, Thursday, July 18, 1912. The day's festivities will start with a parade down Market Street, headed by a monster band of 150 musicians. The city officials have been invited and will take part in the parade. This immense band is something unique for San Francisco, and is creating considerable curiosity. At Shell Mound a concert will be played by a band of 200 men, one number to be directed by each of the following: C. H. Cassassa, Paul Steindorff, D. C. Rosebrook, Alfred Ariola, and promises to be a very interesting feature. Six bands of fifty musicians each will furnish music for the dancing in the pavilion throughout the day.

Musicians' day is becoming more popular each year and great crowds attend this festival and join with their musician friends in a day of music and pleasure. The musicians' outing this season promises to be the musical event of the year.

ALCAZAR THEATRE.

Next Monday night and continuing two weeks, promises to be the most profitable venture undertaken in the O'Farrell-street home of drama, for the advanced theatre-goer for seats is unprecedentedly strong. While this is sterling proof of Miss Barricello's artistic worth and personal popularity, the fame of her opening vehicle, "The Rose of the Rancho," must also be given some of the credit. Indeed, the local reputation of the actress and the play are to some extent interdependent, as she is the only person who has interpreted the title role in San Francisco. Her first appearance under Belasco & Mayer's management was as Junonia, and the hit she scored was responsible for her retention as the Alcazar's ingenue throughout three seasons. Since then she has ascended to stardom, being engaged to lead in a high-priced production next September on Broadway.

Miss Irene Delsol, soprano, pupil of Louis Felix Raynaud, will sing at the French celebration to be given at Scottish Rite Auditorium, tomorrow afternoon. Her selections will include "Sainte, la France," from the daughter of the Regent (Danzon), and "Connaits tu Paris" from Mignon (Thomas). Miss Delsol is an exceedingly talented pupil and the committee before which she sang was greatly delighted with her voice and interpretation. Her soprano is big in volume and power, and remarkable for its range.

Louis Felix Raynaud had a very busy season and he will enjoy a much needed rest at Lake Tahoe this summer. He will leave next week and expects to remain about a month.

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Recently, Zimbalist, the great Russian Violinist, together with Harold Bauer, the famous pianist, played a matinee engagement at Scottish Rite Auditorium. Samuel Chotzinoff, accompanist of Zimbalist, on that afternoon first tried a Mason & Hamlin, Style BB-1. So impressed was Chotzinoff that, while under contract to play another piano, he purchased on the afternoon of his arrival in New York the counterpart of the piano which he tried in San Francisco. This is but one significant instance.

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend no artist unless he or she is known to us to be competent. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning August 1st, we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in this list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications pertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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Price 10 Cents

FRANK W. HEALY AND L. E. BEHYMER WILLING TO ASSIST LOCAL ARTISTS

By ALFRED METZGER

Before the editor of the Pacific Coast Musical Review began his campaign in the interests of the Pacific Coast artists, he inquired among managers and musical club members whether or not it would be possible to create a sentiment favorable to resident artists. The first one we approached was L. E. Behymer, of Los Angeles, because that energetic impresario had already included a number of resident artists among his list of talent that he presents to musical clubs throughout the West. Mr. Behymer was immediately enthusiastic and said that he would do all in his power to see to it that the resident artists would secure that recognition which his merit entitles him to. Mr. Behymer stated that he had decided to open an office in San Francisco about September 15th, and at this office he would book RESIDENT ARTISTS EXCLUSIVELY. Particulars regarding this Northern California booking office for resident artists will appear in future issues of this paper. We shall announce in time the location of that office and who will be in charge. Of course, Mr. Behymer himself will spend part of his time in that office.

When Frank W. Healy, the new manager of the San Francisco Symphony Orchestra, called on us we asked him what he thought of the idea of recognizing resident artists during his regime with the San Francisco Musical Association. He said that he had been trained in the Tivoli Opera House to recognize able resident artists, that he himself had managed resident artists and singing societies, and that, consequently, his heart was on the side of the California musician. While he can not speak for the Board of Governors of the Musical Association of San Francisco, Mr. Healy assured us that he would present the case of the resident artists and that he believed that it may be possible to engage a few of the soloists from the ranks of our California artists. At least this will be the policy, that will guide him in the management of the San Francisco Symphony Orchestra. The members of musical clubs with whom we conversed were not quite as enthusiastic as Messrs. Behymer and Healy, but after some argument they admitted that with the necessary propaganda the standing of the resident artists among clubs and the public might be considerably raised.

In justice to Will L. Greenbaum, we desire to note here that we asked him repeatedly concerning his attitude toward resident artists. We have been informed by many San Francisco musicians that Mr. Greenbaum was not very generous in his expressions regarding the merit of our musicians. Indeed he has never considered our enthusiastic attitude toward local artists from quite as optimistic a standpoint as we have always been doing. But we should not forget that Mr. Greenbaum has a right to his convictions, and if he does not like the work of certain local artists, he has a right to express his honest opinion. But if by reason of his attitude efforts are being made to induce someone to engage local artists he has no right to object to such new force in local managerial circles, and in fact, he told us that he did not only refrain from objecting to anyone managing local artists, but that he would be very glad for anyone to do it, and would assist him all he could. Mr. Greenbaum assured us that he had no grievance against local artists, that he engaged a number of them without charging any commission, and that frequently he places local artists with clubs who inquire at his office for talent, never charging the artist for securing such position. Mr. Greenbaum also told us that his action in these matters was not always appreciated, and that in one or two cases it had discouraged him to work in the interests of local artists.

Nevertheless, it must be admitted that an indifferent or antagonistic attitude on the part of a local impresario toward local artists exercises a most undesirable influence upon the public at large. Once the report is being spread that our local artists do not amount to anything, this sentiment spreads like wildfire and in the end it will be exceedingly difficult, if not nearly impossible, to change this antagonistic attitude toward one of friendliness and appreciation. If the people at large would only use common sense in their discussion of the merits of resident artists, they would soon find that all this nagging and ungenerous attitude toward our own citizens is based upon an insecure foundation. Why should California and the Pacific Coast be different from other parts of the world? Why should musicians who live

place as California. And if Mr. Smith or Miss Jones are really competent and still decide to settle in California, then there must be something radically wrong morally with them. In other words, they must have done something that caused them to leave their former place of residence. This has always seemed very foolish to us. Why should it be so terrible to want to in this territory be inferior to musicians who live somewhere else? Is it not a fact that talent, intellectuality and adaptability must be born in a man or woman, and can not be taught? And if such is the fact, why should the musicians who live on the Pacific Coast be different from musicians who live somewhere else?

We usually hear the remark that if Mr. Smith or Miss Jones would really amount to something, he or she would not have come to such an "out-of-the-way" settle in California? Can a musician of merit not have an optimistic view regarding the possibilities of the far West? There is no part of the United States that has quite the future before it that the Pacific Coast has. Musicians are beginning to realize this as well as any one else. Our teachers are receiving on the average, better terms for lessons than they do anywhere else. Our musicians are receiving better pay on the average, than they do anywhere else. Our climate is particularly suited to voices, when the possessors are acclimated. Our people are particularly fond of music, when it is not crammed down their throats. The only trouble is, and here California is not an exception, that there are too many teachers and too many artists who are not competent and who nevertheless interfere with the success of those who really are competent. But this condition of affairs is not restricted to the Pacific Coast. It is a rule everywhere in the world.

We have found that whenever we discussed this question of resident artists with certain people, we were always confronted with arguments why the public does not want to listen to local artists. Hardly at any time were we told why the public SHOULD BE INFLUENCED to listen to local artists. The general attendant at concerts does not know the difference between an efficient resident artist and an efficient visiting artist. If a sentiment exists among the public unfavorable toward resident artists such sentiment has been spread by people who are musical and in whom the average attendant at concerts reposes confidence. The musical club and the church who does not want to pay a resident artist, while such organizations gladly pay visiting artists, is mainly responsible for this deplorable state of affairs. For the average concert goer argues that if an artist must sing for nothing he can not be worth anything. And here we have one of the gravest obstacles in the way of recognition for local artists, and we have an obstacle that we must remove at any cost, even to the one of seeking means to prevent organizations from securing the services of competent local artists for nothing.

Our readers well know that commercial bodies are constantly seeking means by which to retain the local trade. A community must first support itself, before it can afford to spend money abroad. What is true of commercial matters, is equally true in matters artistic. Our musical colony is much larger than anyone may expect. Our merchants are deriving a great deal of support from our resident teachers and students. Since this class of people represent the average concert attendant, they must be made to realize that if they expect the musically inclined patron to support his local merchant, then the local merchant is in duty bound to encourage and support the local artist. This is a law of reciprocity which no one can nor will oppose, if he is made to realize the justice of the cause. And this is the attitude which this paper is assuming, and which it will maintain throughout this discussion for the recognition of the local artist.

WARREN D. ALLEN TRIUMPHS IN SAN JOSE.

Well Known Berkeley Pianist Gives Piano Recital in the Garden City and Receives High Praise from Press and Public.

Clarence Urry reviews a piano recital given by Mr. Allen in San Jose recently in the following enthusiastic terms:

Warren D. Allen, a popular young musician who, until recently, called San Jose his home, appeared in piano-forte recital last evening at the Unitarian Church. There was an extremely appreciative audience, the program was short and well selected, there were several encores, and the end of the concert there was an impromptu reception held in the church parlor. Mr. Al-

len received the foundation of his musical training here in San Jose at the Worcester School of Music, and has but recently returned from Europe, where he studied both piano and organ. He is at present teaching in his home at Berkeley, and comes to San Jose weekly as organist in the First Methodist Church at Fifth and Santa Clara Streets.

Mr. Allen's pianoforte playing is extremely artistic, clearcut, forceful, with well-defined dynamic color schemes and well conceived pedal effects. He draws a good singing tone from the keys and his ornamental work is highly graceful and performed with great ease and a deft touch. Last evening he played selections by Bach, Busoni, Schumann, Chopin, Ganz, Debussy, Liszt, Leschetizky, Alkan and Poldini. The "Scenes From Childhood" (Schumann), lately played at the Victory by Bauer, was given a beautiful interpretation, and for encore there was a most attractive piece, "Marche Mignonne," by Poldini. The "Fantasia in F minor" (Chopin) showed the players' versatility in chord-playing, melody effects and embellishments, while "The Wind" (Alkan), with its whistling chromatic runs, revealed a poetic temperament highly developed. In the seventh printed number the player interpolated the beautiful Schubert-Liszt "Du bist die Ruh," and for encore after the Chopin number there was a masterful delivery of the well-known "Sextet From Lucia," arranged for the left hand only, by Leschetizky.

Miss Ingeborg Resch-Petersen, soprano at the True Life Church, and a well-known vocal teacher of this city, sang light songs, including two encores. Miss Resch-Petersen's voice, round and true, was at its best last evening, her high notes, unforced but brilliant, being charmingly sung. Miss Resch-Petersen has style, distinction, and poise in her interpretation, and last evening she was warmly applauded and presented with beautiful flowers. Her songs included selections by Scarlatti, Schubert, Richard Strauss, Victor Harris and Clough-Leigher. "Am Meer" and the "Norwegian Love Song" gave, possibly, the most pleasure, and for encores there were "The Message" (La Forge) and "To Sleep," words by Lord Tennyson and music by the well-known San Jose composer, Thomas V. Cator. This song is a gem of workmanship, beautiful words wedded to beautiful melody, and Miss Resch-Petersen's singing of the composition was most enchanting. Mr. Allen accompanied all the songs with discriminating taste and effective assistance.

ABOUT THAT "NEW" BEETHOVEN SYMPHONY.

In a recent issue of the New Music Review of New York we find the following that endorses our view regarding the so-called "Jena" symphony supposed to have been written by Beethoven:

They are discovering in Germany and Austria nearly every week an unpublished composition of Beethoven. No companion to the "Jena" symphony has yet been found: the discoveries are of less importance than this mediocre work, which is attributed, chiefly by Dr. Stein, to Beethoven. When a "Jena" symphony is played, it should be coupled with the same composer's acknowledged First; to show the difference in style.

When a distinguished poet, essayist, historian dies, his closet is searched for manuscripts; the waste basket is examined, nor is the dust heap forgotten. To what advantage? A poet may not always be the best judge of his own work; a novelist may have a weakness for a cringing child; but an author usually goes to it that anything of worth is sent to a publisher. In recent years, Keats, Dante, Gabriel Rossetti, Lamb are among those who have suffered from the mistaken enthusiasm of discoverers. There are few whose "complete works" deserve shelf-room.

And why should the early and unpublished works of composers be dragged into the concert hall even when they are authentic? Why should not only the characteristic compositions be played? There is Richard Strauss for example. The real Strauss began to be disclosed in his Symphonic Fantasia, "Aus Italien," but "Don Juan" is his first purely Straussian work. Why bother with his first symphony, his cello Sonata, serenade for wind instruments, etc.? In a music school, study of the changes in musical thought and the influences that shaped his style might be instructive; but in a concert hall let us hear the best, that which is most characteristic of a composer.

Miss E. Cadwalader, a successful violinist of Berkeley, spent her vacation in Plumas County, and is again back attending to her musical duties.



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CONCERNING THE LOS ANGELES CONVENTION.

The Pacific Coast Musical Review is in receipt of a letter from Miss Virginia Goodsell, its Los Angeles representative, in which she informs us that a review of the Music Teachers Association Convention will appear in next week's issue. Miss Goodsell explains that the delay was due to several changes in the original program and other minor causes. Since we already published the official program of the meeting, the news character of the event has been duly recorded in these columns, and the subsequent review will practically be a supplement to the news item already published.

WE HAVE NO STATE ASSOCIATION, MR. GATES.

In last Saturday's Los Angeles Graphic, W. F. Gates, the able and somewhat sarcastic music critic, says among other things:

"It is well to keep the Southern end of things moving lively. For one reason, the association at present is decidedly top-heavy, regarding the North as the top. Examination of the list of officials and committees of the Music Teachers Association shows that of about forty-five persons on said directory, only one of them is from Los Angeles, and that is the only one from the West. The association is not a point of taxation without representation." So it is just as well to push along the interests of the Southern association. It is the only one of its kind in the West and it would be well to drop all thought of amblation. One peculiar thing about the constitution of the State Music Teachers Association is that officers are elected in October, and not at the annual meeting. The election being held in San Francisco, it is easy to see where the officers of the State Music Teachers Association will be located. It is all this if the two ends of the State are to form a perfect consonance. Those outside of the sacred bounds—and especially San Francisco Bay should insist on reasonable rules. Los Angeles alone, has at this writing, 255 members of the association and will have 250 in a few days. San Francisco has 215. When the time comes to ballot for officers, the Southern section should prepare its state and vote for it as one person. And then get after that constitution again and look a little better into it."

Now we like Mr. Gates, and we have reason to believe that he is rather friendly to this paper. Occasionally we agree with him, and occasionally we differ with him. However, we have the friendliest feeling toward him as well as toward all Los Angeles musicians. Indeed, there is an exceedingly soft spot in our heart for the great Southern California metropolis. It was not necessary for Mr. Gates to refer to the "smells" of San Francisco. It is a very bad joke and is not conducive to create a better feeling for Mr. Gates in San Francisco and environments. Possibly he does not care what we think of him in this part of the State, but if he is at all alive, and sometimes we have reason to believe that he is, he should not be so sure of himself that while San Francisco and Northern California is not the whole earth, still it has some musical activities, and can not be wiped from the map with little sneers and bad humored references. We have always spoken kindly of Los Angeles, and have tried to encourage a good feeling among the musicians of the Southern and Northern parts of the State. We know that we are heartily and enthusiastically toward one another; but Mr. Gates and his following should keep their sneers at home and not print them in any papers, for they might be taken as the expressions of the majority, which is of course not the case. After this when Mr. Gates uses the columns of the Graphic to sneer at San Francisco, we shall pay our respects to the gentleman who wants to fight.

When this State Teachers' Association, which is really was a California State Music Teachers' Association, Mr. Gates' point would be well taken. But there does not exist a genuine state teachers' association in California. Neither has there so far been given a GENUINE STATE CONVENTION of the music teachers of California. What is known as the California Music Teachers' Association is not more, nor less, than a SAN FRANCISCO Music Teachers' Association, which has enrolled music teachers from all parts of the State. The "Southern California Music Teachers Association" is nothing more or less than a "LOS ANGELES Music Teachers Association" which has enrolled members from Southern California and other parts of the State. Last year's convention was a general annual meeting of the San Francisco Teachers' Association, which meeting was held in San Francisco from several parts of the State, who were members of the San Francisco organization, which incorporated itself under the ambitious title "California Music Teachers' Association." This year the "Convention" was a general annual meeting of the "Southern California Music Teachers' Association" which was attended by musicians from various parts of the State. We really do not know yet exist a REAL State teachers association in California, nor has there so far been given a BONA FIDE State Teachers' Convention.

It would be just as reasonable of the San Francisco association to demand that San Francisco people should be elected officers of the Southern California organization, as it is for the Southern California people to expect the San Francisco members of the San Francisco body. Now let us see what should be done to meet Mr. Gates' objections, which are correct, for as he says as the mat-

ter now stands Southern California is apparently taxed without being represented. In the first place there should be a local organization in each community. San Francisco, Oakland, Berkeley, Alameda, San Jose, Sacramento, Fresno, Stockton, Santa Barbara, Chico, Santa Rosa, Ukiah, Eureka, Redding, Los Angeles, and other California cities should all have their individual organizations. Each of these local organizations should elect delegates for an annual convention to be held at a designated center easily accessible to all musicians of the State. These delegates, in convention assembled, should elect their State officers independently, and apart from San Francisco, Oakland, and other cities. The State Organization should be a higher body than the local organization. In the recent Convention in Los Angeles, the officers of the San Francisco association presided. There was no State organization, and there were no State officers. If the Los Angeles people had been less hospitable and less broad minded, they would have refused to countenance the convention unless it would have been properly and officers would have been elected in accordance with parliamentary rules.

There being no State Organization in the true sense of the word, there can not exist any Constitution for such State Organization. The constitution which Mr. Gates tries to change is the San Francisco organization's constitution, and such change of California organization is much less than 24, if the secretary will eliminate the members who refuse to renew their dues. At the last banquet about forty members attended. The Musical Review has for the present withdrawn its interest in the organization, and with it many of its friends who have been treated shabbily by a certain element in the organization. We shall withhold our support, that is to say our active support, from San Francisco organization until it is conducted exclusively by men and women of progressive and broad ideas, who are able to place the welfare of the entire profession above their personal welfare and their individual ideas. When the teachers association wants to go into the concert business or suggests impossible notions about a State Symphony orchestra, while it is absolutely incapable of producing it, it is a disgrace to the profession. TEACHERS, STUDENTS, AND RESIDENT ARTISTS, this paper can not endorse it otherwise than by publishing its proceedings.

At no time did our attitude toward the organization justify any hostile sentiment among any clique in the society. We did not want any money, we did not want any office. All we wanted was the elimination of an element that tried to rob the association of funds for its own selfish materiality. As long as that element is not thoroughly eliminated this paper will not and cannot endorse policies advanced through the influence of such an element. On the other hand we shall not do anything to injure the cause of the music teachers association. If it is able to do anything worthy of encouragement, we shall be the first to give it well earned credit. If it should do anything wrong, as far as the general interests are concerned, we shall not be afraid to come out and say so. Otherwise the association does not exist for this paper, until it assumes a dignified position in the United States. And it can not assume a dignified position until it becomes a GENUINE State organization, and not an annual amalgamation of two separate societies with a handful of teachers from interior cities thrown in.

ALFRED METZGER.

MUSICAL NEWS FROM ABROAD.

Paris, France, June 15, 1912.

My dear Mr. Metzger:—

I exceedingly regret that this is my last message to you prior to my departure for America. It has been gratifying to me to have been in constant touch with all musical events of California, and really in touch with all home there is in the musical world. The energetic journal standing courageously for the common principle of the finest musical conditions on the Pacific Coast. The campaign concerning resident artists denotes the seriousness of the paper, and its editor should be heartily congratulated for his strenuous efforts. I think the editorials about to be published will influence the people to better the conditions in San Francisco, placing them on the same level of "home talent." During my five years abroad I met student soil all nationalities, and a large number of Americans, principally from Eastern cities, studying seriously the "philosophy of music." The music student here has many advantages to become well acquainted with the vast field of big music. In Paris for instance, there are recognized musicians of the highest standing. The base of the international republic of these musicians students flock to Paris from the four corners of the globe, from the United States as well as from the far South American republics, from Germany as well as from the frontier of Siberia, from England to the very borders of Algeria. I am happy to have spent three years in such a center receiving my diplomas for piano, organ, harmony and composition from the Conservatoire in Paris (Ecole supérieure de musique) under the well known master Vincent d'Indy.

I furthermore studied composition for three years with d'Indy and special private lessons with the favorite French organist Ch. M. Widor. You understand, Mr. Metzger, I have reason to be happy having finished my studies with masters of the world such as Gullmard, Debussy, d'Indy and Widor, and also contemplating my return to dear old California. I am anxious to breathe again the balmy air of my native State. Though I have taken extensive trips through the glorious Alps and the picturesque Pyrenees, and partaken a little of that quaint life found in Brussels and Ant-

werp, though I have travelled through the beautiful Southern climes of France with its charming villages, rolling meadows and its wonderful scenery, though the attractions of Nice and Monte Carlo were fascinating, there is a strange feeling for "Home" and a greater charm in the atmosphere of the far West. We will sail for San Francisco on September 25th.

The concert season is about over and it has been a very interesting one. I regret that my work prevented me from reporting the concerts of the last two months. Among the works presented at the "Grand Concerts" were: Second Symphony (Viktorovsky), Lamento, Sinfonia d'Este (R. Hahn), Overture Meistersinger (Wagner), Symphony—sur un chant montagnard (V. d'Indy), Symphony in B minor (Borodine), Conte ferrique (Rimsky-Korsakoff), Heurs anciens (Le Boucher), Prelude apres midi d'un faune (Debussy), Trois chants d'enfances de la forêt (Mousorgsky), Isolde's death (Wagner), Fourth symphony (Schumann), Prelude—Hänsel and Gretel (Gwendoline), and selections from Gluck and Monteverdi.

In conclusion to my small epistle allow me to wish you much prosperity for the Musical Review, a paper that has done so much good for the musical people here. I am sure of your position of honor, and I am sure all your courtesies, till I am able to express my sentiments verbally, I remain

Most Cordially Yours

A. L. ARTIGUES.

BIGGERSTAFF AND CHAMBERLAIN IN HONOLULU.

The following extract from the Honolulu Star Bulletin of Tuesday July 2nd will be of much interest to local music lovers:

The concert at Bishop Hall last night given by Mr. Frederic Biggerstaff pianist, and Mr. William Edward Chamberlain, baritone, was a notable one in the annals of music in Honolulu. Considering the lateness of the season the audience was a fair sized one as far as members, but it is safe to say that not in a long time has a Honolulu audience been so carried away as to show such demonstrations of approval and insistent and persistent marks of favor, as they manifested last evening. This was all the more a compliment to the artists because the elite of Honolulu's musical cult was present. Mr. Chamberlain possesses a baritone voice of pleasing quality, musical throughout, and his hands are excellently. He has no mannerisms, his enunciation is delightfully clear and distinct, and he sings easily without a trace of effort. Whether he sings songs of the old Italian school, old English and Irish ballads, classic German Lieder, or the rousing Cavalier songs of later period, he is as admirably suited to one style or school as another.

Selecting a few of his numbers, the "Si Tri Cheppu" of Handel, gave him the opportunity of showing the technique and flexibility of his voice. In marked contrast of this number was "The Bendemeer Stream" which he sang with pathos and great feeling. The best number however was Loewe's "Erlkoeng" a composition of rare beauty even to those accustomed to the wonderful Schubert setting. In this Mr. Chamberlain rose to unsuspected dramatic heights, and sang the climax with a tragedy almost worthy of Bispham. The revelation of the evening however, was the playing of Mr. Biggerstaff, who has been justly called by Will Grebaum the impresario, the Leonard Borwick of America. He held his hearers spellbound from the opening bars of the "D minor Prelude;" with each succeeding number the enthusiasm increased; after the final number, the brilliant Tarantelle of Tchaikovsky, the audience refused to be satisfied, until after several recalls, the artist gracefully responded with Moszkowski's "Concert Waltz." The beautiful singing quality of the tone was manifest in the wonderful "F sharp Major Impromptu" of Chopin and even in the pianissimo passages of the Andante Spianato, the melody floated out clearly to the farthest part of the hall. The sparkling "Caprice Brava" of Ghabrilowitsch was played at an enormous tempo and with delicate staccato touch. After an insistent encore Mr. Biggerstaff gave the "Octave Study" of Chopin. It is to be hoped that these two artists will return next year, when they will be assured of a cordial welcome by the musical people of Honolulu.

RUDOLPH J. BUCHLY.

SCHUMANN HEINK SERENADED AT SEA.

On June 15 Madame Schuman Heink celebrated her birthday on board the steamship which carried her to Bayreuth. The festivities started early in the morning when she received a congratulatory wireless from her two youngest children Miss Marie and Gustav Schuman. The wireless was followed by a telegram evidently circulated the report around the steamship for as she was leaving her stateroom for the dining hall the orchestra of the steamer serenaded her by playing Gounod's "Ave Maria" and other numbers suitable to the occasion. Captain Knaut and the officers of the steamer presented Madame with a huge bunch of flowers, while the chief stewardess presented her with a bouquet of the best of the flowers and stewards and stewardesses. Madame Clara Ricardo, who was a passenger on the steamer, on hearing the news hastily arranged a "Kaffeeklatsch" which was held in Madame's honor in the Ritz-Karlton Dining Room of the steamer in the afternoon, and was attended by all the first cabin passengers, while in the evening Captain Knaut tendered Madame a banquet in the main dining room.

Ernest Urchs, representative of Steinway & Sons of New York, is on a visit to the Pacific Coast, spending a well earned vacation here. Mr. Urchs has hosts of friends in the far West who are always glad to see him. During the past week he was in San Francisco, and Sherman, Clay & Co. took advantage of this opportunity to entertain Mr. Urchs in fine style.

EYMER WRITES INTERESTINGLY ABOUT HIS TRIP.

- to the crowded condition of the Pacific Coast Musical Review since the beginning of summer we have been unable to publish some of the exceedingly interesting letters received from L. E. Behymer of Los Angeles, who is now on an extended trip through Europe. The contents of these letters are, however, of sufficient interest, to justify publication at this date.—Ed.

Kansas City, Mo., May 31st, 1912.

My dear Metzger:—

I am now half along on the trip East with the big Glee Club and the University artists, and even in these growing places II Trovatore and other high class numbers secure the greatest applause, and if you could see the houses—1400 in Albuquerque—and in Prescott and Phoenix the theatres full, and many turned away! I believe in giving the public high class material, and when the Santa Fe entrusted to me the closing of their season this year I resolved to give them something good. The University Glee Club fell in with my idea with the result that it is giving a high class musical first part, a snappy farce for the second part and a story of college life and grand operatic finale, and the entertainment is surely "making good." We have our own private car and splendid service, and the people give us great reception—auto rides, dinners, all the best of all big, attentive audiences and thanks for such a splendid attraction.

I am booking some good courses in Phoenix, Prescott, Tucson, Albuquerque and Los Vegas, Clovis, Reswell and Amarilla. You see this "pan-handle" country in New Mexico and Texas with Arizona has about ten towns in which I am enjoying California talent with some of the Eastern talent, and I am going after it hard. I have never fooled any of them yet, and so I can always come back again. The Railway Clubs also want me to help them to obtain some good talent for they have been fooled so many times with poor Lyceum artists. I take a great interest in some of these clubs on the fringe of civilization, and when I see what they are willing to undertake to secure good music I marvel at the little work some of the bigger California towns are doing. I am sending you a program of the Glee Club work and also an Albuquerque criticism. S. E. Russert, superintendent of the Santa Fe reading room service is certainly doing a good work and I consider it a privilege to catch his season each year with one of my companies.

Mr. Jepson has certainly drilled the boys well and Mr. and Mrs. Paul are doing some fine work. Of course my two daughters participate in the dramatic sketches with two of the young men. I am opening up a new country, all of which will be tributary to San Francisco and Los Angeles. I am enjoying the fight to overcome the odds, and am awfully glad I came along as it is a well deserved vacation, and again means more business and more expense, and shows me that California towns have yet much to learn musically.

Yours as ever

L. E. BEHYMER.

On Board S. S. Amerika, June 22d, 1912.

My dear Metzger:—

Madame Schumann Heink and her son Ferdinand, my daughter Elsie and myself, Mrs. Stanley Morsehead of San Francisco and her young son, Mrs. Gertrude Beswick, my daughter's vocal teacher, an organist and pianist from Pasadena, and Mr. and Mrs. Walter Story of Los Angeles are an ideal party, and all that is needed to make everyone happy. Mrs. Morsehead is an excellent soprano (dramatic). Mrs. Beswick is a fine lyric soprano. We have some jolly evenings of music. When it was discovered who I happened to be I was requested to arrange a big Mid-Ocean concert for the Sailors' Benefit Fund, and as I had Thursday night the forenoon the Captain called the best concert ever given on the Amerika. I never heard Madame Schumann-Heink sing so well, and so many encores. You see, we arranged it to obtain variety and saw to it that it was not too long, and from a geographical standpoint we divided it equally between the East and the West. I met an excellent young violinist, Mr. Green, who received the prize with Mrs. Morsehead of San Francisco and Mr. Denning as the official accompanist, we balanced up against Mme Ricordi, a dramatic soprano of New York and Mr. Sinsheimer of New York. Then there was the big star, Madame Schumann-Heink, all of which together made an irresistible combination of artists. Everything came off fine. Right up to the very end of the concert, every moment, and made such a splendid impression that the East was won right over, and it has been a musical love feast ever since. You should have heard Mrs. Morsehead!

Mr. Seligman, a prominent New York banker, was the chairman and he gave us all a farewell champagne dinner in the winter garden of the Waldorf. The receipts were about \$700 marks and when I counted it up, I had an education in currency values: Rubles, Marks, Shillings, Francs, Livres, Dollars, Sovereigns, Pounds, etc. We called it the California concert and as Madame now claims that State as her home, we had the big end of it.

I am going to complete my plans for the San Francisco office as soon as possible. I have several applications for a joint office business, and I shall let Bayreuth for the Wagner Festival Plays from July 22d to August 5th, and then go to Munich for one week of Opera, and then to Paris and London and then home. I expect to sail on August 25th on the Kronprinzessin Cecilia and will see you about September 10th. Madame has her car with her and Elsie, my daughter, will go through Germany with her and also will let her visit at the rehearsals and opera, and in her home—a great privilege I assure you. I have many calls to make. I have two days in Hamburg for the Derby, and the friends I know there, three days in Berlin to visit Madame Gadschki, then to Vienna five days, one day at Prague, three days with the Paderewskis, then to visit the Paderewskis at Count Bozenta. After Munich I shall visit Harold Bauer and the Flonzleyes in Lauzanne, Mme. Sembrich, Gertrude Reache, Lhevinne, Henry Russell in Par-

is and in London, Hammerstein, Kitty Cheatham and several artists whom I manage during the next season.

Good Luck

L. E. BEHYMER.

Berlin, Germany, June 26, 1912.

My dear Metzger:—

I do not know whether or not you like to hear from us so often, but we find so many of your friends over here that we must let you know about them. Night before last we had a fine time. Madame Schumann-Heink, who had been visiting her old home Hamburg, she sang in the Stadt Theatre for fourteen years, while Mr. Schumann was an actor at the old German Theatre for twenty years—concluded to have a family reunion. She gave a dinner party to her oldest son August Schumann-Heink and his wife. Afterwards she took the grand children to the Circus Busch and all of us went along. It was a jolly affair and the finale to a very pleasant visit to the city which first saw the Schumann-Heink trials, and triumphs. Indeed it was a pleasure to see at the theatre how everybody looked toward the Schumann-Heink box and howed. At one of the theatres the subject was "The Merry Whirl Around Hamburg." They interpolated many local jokes for the benefit of Schumann-Heink. She is greatly beloved here. She sends her regards to you, and her best wishes.

We all came down to Berlin yesterday and last night Madame Gadschki gave us a box and dinner party at the famous Admiralspalast, which is much larger than Dreamland Rink, and has five tiers of boxes and galleries running around it, and a magnificent stage. The big lower floor has been leveled, and by use of amonia and saltpeper six inches of ice is put over it all, and the skaters perform on this ice. They have ice ballets, tugs of war, Russian ballets, ocular opera, Push Ball, "Yvonne" Ballets, Eis Ballets in three Tableaux and all that goes with it. The costumes, the skates and sleighs, and a regular play. From eight to twelve we were in real Fairland.

Madame Gadschki and myself, Mrs. Gertrude Beswick of Los Angeles and Mr. Alexander, a haritone from Chicago, Madame Gadschki's daughter Lotta, and her niece Wulmina from Stettin, Edwin Schneider, her accompanist, Reginald Dennings and Miss Behymer, made up the party and we surely had a great time. Madame Gadschki sends her best and kindest regards to you. She has two splendid recital programs for the West, and a magnificent all-Wagner program which I shall present with orchestra. Madame Gadschki would very much like to sing with the San Francisco Orchestra. She looks fine and is in better voice and health than she has in many of the last five years. Today she gave us a luncheon and invited several friends to her home to meet us. She has a most beautiful home, and such charming friends. Tomorrow I go to Vienna to meet Mr. Dippel on grand opera business, and Saturday night I will go down to Graz to hear Die Walkure out on Sunday, Monday and Tuesday I am up in the Semmering, and then down to the Kubelks. My daughter joins Madame Schumann-Heink at Bayreuth on Sunday and I reach there July 6th for the season.

Good Luck,

L. E. BEHYMER.

VON STEIN RECITAL.

Of the more important musical events in Los Angeles lately, must be mentioned the 261st. concert given by students of the Von Stein Academy of Music, on Tuesday evening, July 2, at Gamut Auditorium. Special interest was added to the event by the award of several free scholarships and a diamond medal of gorgeous design. This much-coveted first prize, a \$200 scholarship and diamond medal was won by Miss Rita Mitchell, a Los Angeles girl and pianist student from the Heinrich Von Stein. Twice within one year has this honor fallen to Miss Mitchell's lot, stamping her as a student of extraordinary energy and intelligence. Her rendition, earlier in the evening, of Moszkowsky's great concert value in E major astonished the large audience by its dazzling virtuosity and mature musicianship. Second prize, consisting of a \$100 scholarship, was won by Ruth Whittington, sister of the already well-known piano-prodigy, Master Dorsey Whittington. Third prize, an \$80 scholarship was awarded to Master Leon Folsom of the academy's junior department. The audience was asked to decide the award of a small fund of \$45 cash, accumulated from the sale of reserved seats for students of the academy's recitals. By a vote of better than two to one this sum was won by Dorsey Whittington, who captured the horse with his playing of Mendelssohn's Rondo a capriccioso and Scarlatti's Sonata in A major. As the uniformly good quality of instruction given at the Von Stein Academy is a matter of common knowledge, further comment on the manner of the student's presentation of the recital program would be a repetition of what has often been designated in these columns as excellent.—L. A. Times.

"ROSE OF THE RANCHO" AT ALCAZAR.

In compliance with popular demand the Alcazar management has decided to return the Best of Burlesque and "The Rose of the Rancho," a second week, commencing next Monday night, which will afford the positively last opportunities to see the charming little actress in the famous Belasco-Tully play. It was planned to have her appear in another of her successful vehicles, but the inability of thousands of her admirers to again witness her entrancing portrayal of Lucia, and the request that it be continued one more week necessitated the change of schedule. She has scored the greatest artistic and pecuniary success in the history of the O'Farrell street home of drama, and her entrance to stardom in New York will be accompanied by a very pleasant memory of the farewell tributes bestowed upon her by San Francisco.

Madame Joseph Beringer paid a visit to her life-long friend, Joaquin Miller, the poet of the Sierras, last Sun-

day afternoon. Prof. Beringer and Alex Hind, together with Mme. Beringer, spent an ideal afternoon with the venerable poet and his charming wife and daughter. Mme. Beringer was especially delighted with the singing of Miss Juanita Miller, who interpreted one of her father's poems "The Dove," set to music by herself. Mrs. Miller entertained her guests by reciting some of her husband's poems, and Mr. Hind gave a Scotch selection which was greatly appreciated.

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ORPHEUM.

There will be seven new acts in next week's Orpheum bill and chief among them will be "The Drums of Oude," a one-act drama produced and presented by David Belasco. Its author is Austin Strong, and it packed the Duke of York Theatre, London, for two years. The Chicago press unanimously pronounced "The Drums of Oude" a positive dramatic success and the morning American in that city, of May 16th of this year, said: "Vandeville these days is more than merely interesting. It is important. When David Belasco trains his stage genius upon the little brothers of the legitimate, calls to his aid players rich in power and understanding, imports his properties from India, and gives us a drama like "The Drums of Oude," which leaves the auditor in a quiver and sends him forth awed and spell-bound, then this 1912 kind of vaudeville must be reckoned with seriously. Vaudeville has never known before so perfect, so artistic, so faithful and so compelling an act. The darling of the expert makes it striking in its departure." The scene of the drama takes place in the tower of an ancient palace in India, where a few British soldiers with their women folk are preparing for the coming of the Sepoys. As was the case all over India during this terrible period of British history, the Sepoys have taken advantage of the absence of the regiment usually stationed at the garrison and unless it returns in time there is but one thing left for the besieged soldiers to do, and that is to blow up the powder magazine beneath their feet and thus save the women from the unspeakable fate which will be theirs if they fall into the hands of the fanatical and barbarous Hindus. The story is weirdly thrilling and every moment is tense with dramatic suspense and when the climax comes with one of the most impressive battle scenes ever created by the masterly combination of artistically used stage effects and the power of suggestion an appeal is made to the enthusiasm of the audience that it finds impossible to resist.

Low Sully, the popular minstrel will appear in an original conceit entitled "Feminine Fads" in which he will introduce his famous burlesque of Alice Lloyd, The Four Florinoids, a family of foreign equilibrist and jugglers on the free ladders will make their first appearance here. Stein, Hume and Thomas, who style themselves "The Melodious Merry-makers" also come next week. They are a trio of splendid soloists who sing respectively tenor, baritone and bass. They are also clever comedians and their travesty on "Il Trovatore" furnishes a laughable finale to their act. Mademoiselle Seably and Monsieur Duclos, two famous French dancers and the creators of the "No Clasp Waltz," will be seen for the first time in this city. Their dancing is described as the perfection of grace and novelty. Bert Terrell, the Dutch Character Vocalist, will also appear. He has two voices and is thus equipped with a little grand opera all by himself. The Eugene Trio, daring and clever gymnasts will contribute a comedy bar act which is remarkable for its speed and originality. May Tully will have the distinction of being the only holdover and will repeat her Reno, Ne-

vada Divorce Skit "The Battle Cry of Freedom," which is scoring a tremendous hit.

STARS IN COMIC OPERA AT CORT.

At the Cort Theatre, beginning with Sunday evening, the New York Casino Star Cast which includes DeWolf Hopper, Blanche Duffield, Eugene Cowles, George MacFarlane, Kate Condon, Arthur Aldridge, Viola Gillette, Arthur Cunningham, Alice Brady, and Louise Berthel, are to commence their long heralded season, limited to four weeks of revivals of Gilbert and Sullivan's most popular works, with an elaborate production of "The Mikado," the bill for the entire first week. After the public has renewed its acquaintance with this delicious travesty on Old Japan, another delight of our early days, "Pinafore" will be given, this opera being scheduled for the second week. On August 4th "Patience" will have its turn, and later on "The Pirates of Penzance" will be offered.

It was two years ago that Messrs. Shubert and William A. Brady, with so many well known musical stars at their disposal came to the conclusion that the time was ripe for a revival of those Gilbert and Sullivan operettas which had come to be regarded as classics, provided they were properly cast and presented with that same religious adherence to the traditions laid down by the authorities themselves in their first production. That these managers reckoned well is a matter of record, as every revival has established the fact that the wit and satire of Gilbert and the melodic charm and vivacity of Sullivan's music still preserved their potency to the fullest degree, just were the joy and pride of two nations.

The Musical and Dramatic Committee of the University of California, announces that on Saturday evening, July 30, at 8:15, "The Toad, a Drama of Ancient Egypt," by Bertha Newberry, will be produced in the Greek Theatre. Written especially for production in the open air and requiring no change of scene, this drama, which received its first presentations in the Forest Theatre at Carmel-by-the-Sea, on the 3d and 4th of this month, is admirably adapted for performance in the Greek Theatre, and an even more successful production than those in the Forest Theatre is anticipated. The cast will be the same as at the initial performance and includes many of the most prominent members of the artistic colony. The drama contains twenty-two speaking parts and requires some seventy-five persons for its presentation. Popular prices will prevail, and tickets may now be had at the usual places.

FERRIS HARTMAN DRAWS CROWDED HOUSES.

The spacious open-air amphitheatre in Idora Park, Oakland, which seats about four thousand people, houses large audiences these evenings when Ferris Hartman, Walter de Leon, Muggins Davies, and the Idora Hippodrome Opera Company present a series of musical comedies and comic operas. During last week the company presented Richard Carle's amusing comedy "Mary's

Lamb," in a manner that kept the audience in a roar of laughter. During the current week "A Knight for a Day" is being presented. Ferris Hartman has lost none of his contagious humor, and his appearance is greeted with enthusiastic ovations at every performance, and the curtain calls after each of his topical songs are so numerous that they can hardly be counted. Walter de Leon is becoming more and more popular because of his graceful dancing and effective singing. Lawrence Bowes is showing his usefulness with his clever singing and easy stage deportment. Harry Pollard continues his success as a skillful and lively comedian. Roscoe Arbuckle makes hosts of friends by reason of his good natured fun and rollicking acting. Miss Josie Hart continues to please her audiences with her fine acting and equally fine costuming enhanced by a most attractive personal appearance. "Muggins" Davies delights young and old with her sprightly dances and her charming personality. Mirtle Durfee, who is the new prima donna of the company, possesses a very pleasing voice and adds to the ensemble of the performance by her skillful histrionic talent. Dixie Blair, as handsome a young woman as may be seen on the boards, adds to the success of the productions by reason of her warm contralto voice and her graceful acting. John Raynes, as usual, is one of the most dashing musical directors in the business. Altogether, the performances are among the best entertainments of the summer season, and it is no wonder that crowds attend Idora Park to admire and applaud Ferris Hartman and his energetic company.

PACIFIC COAST GRAND OPERA COMPANY.

Mario Lambardi, the well known Italian impresario, is going to open an opera season at the Cort Theatre on Sept. 22nd which will last five weeks. Following is the repertoire:

La Boheme, Tosca, Manon Lescaut and Madame Butterfly by G. Puccini; Cavalleria Rusticana, Amleto, Frlis and Ysabeau by P. Mascagni; Lohengrin, by Wagner and Chopin by Orefice; Thais by Massenet, Fedora by Giordano; Aida, Rigoletto, Traviata and Trovatore by Verdi; Lucia and Favorita by Donizetti, Carmen, and Mignon by Thomas; SALOME by Strauss, Conchita and "Il Grillo del Focolare" (The Cricket in the Hearth) by G. Zandonati.

The principal artists engaged for the above-mentioned opera season are excellent singers. Among these are the tenors: Giuseppe Armanini, Giuseppe Giorgi and Giuseppe Agostini. All music-lovers will certainly remember the famous lyric tenor, Giuseppe Agostini, who was the first to render us the beautiful "La Boheme" at the Baldwin Theatre some years ago. The sopranos are Tarquinia Tarquini (now appearing at Covent Garden), Anna Mattini, Malenia Perini and Rita d'Oria. Ida Zizoli possessing a genuine contralto voice is also engaged for the season. The baritones are Giuseppe Giardini and Francesco Nicoletti and Giovanni Martino is the basso of the company. Maestro Manlio Bavagnoli will take charge of the orchestra.

MUSIC IN

PORTLAND

Portland, Oregon, July 7, 1912.

A review of Portland's musical season shows a number of excellent recitals by distinguished visiting artists as well as a zoodly number by the very excellent local artists. Among visiting artists were Emma Eames and Gogor, Madame Schumann-Heink, McCracken, De Pachmann, Tetrazzini, Harold Bauer, Flonzaley Quartet, Kubelick and Augusta Gutoff. Local artists enjoying fine successes were Mrs. Beatrice Dierke who gave two brilliant programs at the beginning of the season; Olga Steeb, who has given three piano recitals and made one appearance with orchestra and besides has given a regular series of Tuesday evening performances at her studio and residence during which she has given with the assistance of the writer at a second piano almost the entire group of standard piano concertos, some twenty-five numbers by a dozen different composers; Miss Blackmore who gave a brilliant program at the Mul-tonomah Hotel and two very excellent recitals by Katherine Lawler Belcher, who recently returned home after a period of study in Paris. Mrs. Belcher will shortly return to France where she will continue her studies and work in opera. With great ambition, fine musical gifts and a most excellent voice her friends expect her to give a brilliant account of herself. There have been a number of brilliant concerts by local artists and also several good pupils recitals, some of which have attained a rather conspicuous degree of prominence.

The most important move musically has been the activity of the Portland Symphony Orchestra. Regardless of the views the writer expressed at the beginning of the season, I can now congratulate the gentlemen composing the orchestra on their excellent work. These gentlemen have demonstrated that they are the stuff of which men are made and that they have the musical ability to make a really first rate orchestra. When it is understood that these men have worked without a drill-master and that each concert has been prepared by a new conductor, one can but wonder what they might do if put on a salary and in the hands of a great conductor. The particularly surprising thing about their work has been the clearness with which the scores have been read and the unity in their playing. The intonation has been good, the balance between sections all that could have been expected from a young organization. Not having come in contact with the men of the orchestra, I know nothing of them individually but it is not hard sitting out in front to pick out several who have had most excellent schooling and considerable experience as practical musicians. The past season's work has been done without the assistance of soloists.

Ordinarily I do not care to discuss parlor musicles in my column, but shall today make an exception and speak of the recital given at the residence of J. P. Ford by Lois Patterson Wessitsh, mezzo contralto. Mrs. Wessitsh has a voice of fine quality and a very considerable power. I heard her in a group of German lieder and some English songs. A highly interesting feature of her work is the intelligence with which Mrs. Wessitsh reads her texts. In "Der Doppelgänger" of Schubert fine dramatic talents were in evidence.

CHARLES KEEFER.

ESTHER PLUMB TO VISIT COAST.

Among the prominent Eastern artists who will come to this Coast next season is Miss Esther Plumb, a contralto of the finest artistic qualities. Miss Plumb will be under the management of L. E. Behymer. She has been an annual visitor to the Coast under that energetic impresario's supervision, scoring repeated successes and securing return engagements. Miss Plumb will visit the Northwest Pacific Coast in January and expects to reach San Francisco about February 15th. So far she has been booked in several of the more important centers most of which have already heard her and liked her so much that they asked her to return. Among the engagements secured by Miss Plumb this season are some of the most desirable dates. The terms of this exceedingly capable artist are not prohibitive so that people are finding out that they may secure an excellent artist for reasonable remuneration compared with the prices paid for certain talent. Many people and among them leading newspaper critics consider Miss Plumb as fine a contralto as has ever been heard, and the fact that Miss Plumb is successful wherever she goes proves that she is filling a certain niche in the temple of music in America.

SHORT ITEMS OF INTEREST.

The Northern California Chapter of the American Guild of Organists recently held its first examination in San Francisco, when Mrs. Josephine Aylwin of Berkeley was a successful candidate, and was awarded the diploma of Associate. The examination is a very thorough test, as it includes every department of an organist's duties, besides written exercises in harmony, counterpoint, and general knowledge of music, the papers being forwarded to New York for inspection by the board of examiners. Mrs. Aylwin is to be congratulated upon her success. She is a pupil of Dr. H. J. Stewart, with whom she has studied for several years.

Pupils of Eugene Blachard of Oakland gave the following program recently with much success: Op. 10, No. 1 (Chopin), Op. 10, No. 2 (Chopin), Op. 10, No. 3 (Chopin), Op. 10, No. 4 (Chopin), Op. 10, No. 5 (Chopin), Op. 10, No. 6 (Chopin), Op. 10, No. 7 (Chopin), Op. 10, No. 8 (Chopin), Op. 10, No. 9 (Chopin), Op. 10, No. 10 (Chopin), Op. 10, No. 11 (Chopin), Op. 10, No. 12 (Chopin), Op. 10, No. 13 (Chopin), Op. 10, No. 14 (Chopin), Op. 10, No. 15 (Chopin), Op. 10, No. 16 (Chopin), Op. 10, No. 17 (Chopin), Op. 10, No. 18 (Chopin), Op. 10, No. 19 (Chopin), Op. 10, No. 20 (Chopin), Op. 10, No. 21 (Chopin), Op. 10, No. 22 (Chopin), Op. 10, No. 23 (Chopin), Op. 10, No. 24 (Chopin), Op. 10, No. 25 (Chopin), Op. 10, No. 26 (Chopin), Op. 10, No. 27 (Chopin), Op. 10, No. 28 (Chopin), Op. 10, No. 29 (Chopin), Op. 10, No. 30 (Chopin), Op. 10, No. 31 (Chopin), Op. 10, No. 32 (Chopin), Op. 10, No. 33 (Chopin), Op. 10, No. 34 (Chopin), Op. 10, No. 35 (Chopin), Op. 10, No. 36 (Chopin), Op. 10, No. 37 (Chopin), Op. 10, No. 38 (Chopin), Op. 10, No. 39 (Chopin), Op. 10, No. 40 (Chopin), Op. 10, No. 41 (Chopin), Op. 10, No. 42 (Chopin), Op. 10, No. 43 (Chopin), Op. 10, No. 44 (Chopin), Op. 10, No. 45 (Chopin), Op. 10, No. 46 (Chopin), Op. 10, No. 47 (Chopin), Op. 10, No. 48 (Chopin), Op. 10, No. 49 (Chopin), Op. 10, No. 50 (Chopin), Op. 10, No. 51 (Chopin), Op. 10, No. 52 (Chopin), Op. 10, No. 53 (Chopin), Op. 10, No. 54 (Chopin), Op. 10, No. 55 (Chopin), Op. 10, No. 56 (Chopin), Op. 10, No. 57 (Chopin), Op. 10, No. 58 (Chopin), Op. 10, No. 59 (Chopin), Op. 10, No. 60 (Chopin), Op. 10, No. 61 (Chopin), Op. 10, No. 62 (Chopin), Op. 10, No. 63 (Chopin), Op. 10, No. 64 (Chopin), Op. 10, No. 65 (Chopin), Op. 10, No. 66 (Chopin), Op. 10, No. 67 (Chopin), Op. 10, No. 68 (Chopin), Op. 10, No. 69 (Chopin), Op. 10, No. 70 (Chopin), Op. 10, No. 71 (Chopin), Op. 10, No. 72 (Chopin), Op. 10, No. 73 (Chopin), Op. 10, No. 74 (Chopin), Op. 10, No. 75 (Chopin), Op. 10, No. 76 (Chopin), Op. 10, No. 77 (Chopin), Op. 10, No. 78 (Chopin), Op. 10, No. 79 (Chopin), Op. 10, No. 80 (Chopin), Op. 10, No. 81 (Chopin), Op. 10, No. 82 (Chopin), Op. 10, No. 83 (Chopin), Op. 10, No. 84 (Chopin), Op. 10, No. 85 (Chopin), Op. 10, No. 86 (Chopin), Op. 10, No. 87 (Chopin), Op. 10, No. 88 (Chopin), Op. 10, No. 89 (Chopin), Op. 10, No. 90 (Chopin), Op. 10, No. 91 (Chopin), Op. 10, No. 92 (Chopin), Op. 10, No. 93 (Chopin), Op. 10, No. 94 (Chopin), Op. 10, No. 95 (Chopin), Op. 10, No. 96 (Chopin), Op. 10, No. 97 (Chopin), Op. 10, No. 98 (Chopin), Op. 10, No. 99 (Chopin), Op. 10, No. 100 (Chopin).

Gondoliera, Silhouette (Rheinhold), Miss Consuelo de Laveaga; Arabeske (Schumann), Valse Chromatique (Godard), Miss Antonia Jensen.

Several of our leading music trade people visited various parts of the Pacific Coast in the interest of their firms. Among these were George Hughes of the Wiley B. Allen Co., Phil T. Clay of Sherman, Clay & Co., Geo. Q. Chase, of Kohler & Chas and E. C. Wood of the Baldwin Co. All of these firms have interests in the Northwest and in Southern California.

Noah Brandt, who for the past three years, made his home in New York, returned last month, and will remain here permanently, as he does not wish to remain longer away from his family. Mr. Brandt was remarkably successful writing considerably for Broadway productions, and also devoting considerable time to solo playing and teaching. He will continue his work entirely in that direction in San Francisco, teaching violin, harmony, ensemble and orchestration. A large number have already enrolled, and Mr. Brandt anticipates a very busy season.

The Musical and Dramatic Committee of the University of California announces that the Half-hour of Music in the Greek Theatre on next Sunday afternoon at four o'clock will be given by Robert D. McLure, haritone, and Miss Stella Howell, pianist. Mr. McLure, who has previously given a very enjoyable half-hour in the Greek Theatre, is a pupil of Mackenzie Gordon, and has just completed a successful season of teaching and recital work. In addition to being a member of the Loring Club of San Francisco and the Orpheus of Oakland, he is solo haritone at the First Baptist Church of Berkeley.



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ley. Miss Howell, a Berkeley girl, has received all her training from Eugene Mandel, and is at present Vice-President of the Mansfield Club. She has been heard as accompanist and soloist at numerous concerts and recitals throughout the State. The programme that will be presented is as follows: Bauer's Light, Molly's The Postillion, and Schultz "Ich liebe dich." Mr. McLure: Liszt's transcription from Verdi's "Rigoletto." Miss Howell: Tausig's "Your Eyes" and "Mother's Mine." Mr. McLure: Liszt's Eleventh Rhapsody and Neuland's Valse Caprice, Miss Howell; and, by request, the Prologue to Leoncavallo's "I Pagliacci." Mr. McLure.

Ashley Pettis, the able young pianist, has rented the spacious studio occupied by Mrs. Anna von Meyerinck, prior to her departure for Los Angeles, from which city she makes monthly trips to San Francisco, and has furnished it very tastefully and handsomely. Mr. Pettis also continues his Berkeley studio. He expects to give a concert early in the season, and is now preparing a fine piano recital program for that occasion. Mr. Pettis was kept pretty busy during the last season with teaching and concert work.

THE WORLD OF MUSIC.

When the charming ballad of Caruso's own composition, "Dreams of Long Ago," was first introduced at one of New York's playhouses several months ago in the production of "The Million," it made an instant hit, and has grown to be a great success. This composition was extremely interesting because it was by Caruso, and it takes on new interest at this time because now every one can not only hear this dainty ballad, but can actually hear Caruso himself sing it, as a Victor Record by this artist has just been issued in the July list of new records. The famous tenor also gives in English a splendid rendition of Sullivan's immortal "Lost Chord," the great climax at the close being taken with all the power of his wonderful voice. The vitality of that old song, "Silver Threads Among the Gold," seems astonishingly fresh when heard so beautifully as John McCormack sings it on one of the new records you can readily understand why this famous ballad never loses its charm. A fine rendition of Mendelssohn's Hymn of Praise, "I Waited for the Lord," is artistically given by Alma Gluck and Louise Homer, their voices blending most effectively. Pasquale Amato sings an interesting Gypsy air which is an admirable example of the spirited and picturesque music written by the composer. Together with Margaret Matzenauer and the Metropolitan Opera Chorus, Amato also contributes a scene and duet from Carmen. Elsa's lovely soliloquy, "Ye Wandering Breezes," from Lohengrin, is sung in exquisite style by Johanna Gadsch; Frances Alda sings very effectively the beautiful "Romance," and a fine dramatic air from Weber's Freischütz is splendidly given by Marcel Journet.

Although Vladimir de Pachmann and Eftrem Zimbalist have returned to Europe, the former never to be seen in America again, we can feel thankful that their art will always be with us on Victor Records. Another delightful masterpiece by the famous pianist is now presented—the familiar Spinner Etude by Joachim Raff—and the record is an exquisite example of the composer, playing as rare as it is beautiful. Zimbalist's offering is the delightful "Orientale" by Cesar Cui, which the young violinist plays with a suppleness of fingering and an impetuosity quite fascinating. Maud Powell also contributes a brilliant violin solo—the famous "Gypsy Dance" of Sarasate, which she plays with evident enjoyment, making light of its tremendous difficulties. A popular-priced record of the famous Rigoletto Quartet is splendidly sung by the Victor Opera Quartet, and the fine rendition and low price will surely make this record one of the "biggest sellers" in the list. The exquisite "Sunshine Song," one of the most beloved of all the Grieg songs, is beautifully sung by Lucy Isabelle Carter, and a vocal duet by the famous "Kovacs" Quartet, "Rob Roy" is given by the Victor Light Opera Company in its usual inimitable style. A splendid selection from Victor Herbert's grand opera, Natoma, is played in a masterly manner by Arthur Pryor's Band, and four other numbers by this organization are listed among the double-faced records—two medleys of popular song refrains, and two famous old songs in producing splendid drum effects by corps of drummers, one of them being the famous "Cappa March" which ranks among the most popular and inspiring military marches ever written. Ferdinand Himmelreich, the well known pianist, plays two highly popular numbers, "Narcissus" and "The Last Hope," which will be enjoyed by those who like the light classics. Jacques Hoffmann, the violinist of the Boston Symphony Orchestra, plays two attractive solos.

Miss Virginia Goodsell has accepted an offer from the Westlake School for Girls in Los Angeles, to act as head of the vocal department of that well known and important institution. The school is one of the largest of its nature in Southern California, and Miss Goodsell is entitled to congratulations upon her new position. This efficient musician has also accepted a position as first soprano at a prominent Santa Monica church during the summer, and at the end of that time she expects to find a vacancy in one of the Los Angeles churches.

Laos and Violet Fenster, the young violinist and pianist, appeared at the beautiful country home of R. M. Tobin, in San Mateo, last Sunday and created something of a sensation among the musical element of the guests invited to the event. Both acquitted themselves very creditably of their tasks and after the conclusion of the program, the children as well as their father, I. Fenster, were heartily congratulated by the host and by Henry Hadley, leader of the San Francisco Orchestra. That the triumph was a genuine one may be gathered from the fact that several of those who had heard them were unusually enthusiastic about their fine work, and do not hesitate to predict a brilliant future for the young prodigies. The program presented on this occasion was as follows: Suite A minor, (Sinding); Concerto D minor, (Wieniawski); (a) "Fantasie" C minor (Mozart), (b) "Staccato Caprice" (Vorrich); Kreutzer "Sonata" (Beethoven); First Movement; "Rhapsodie Heroique No. 2" (Liszt); (a) Gavotte E major (for Violin alone) (Bach), (b) Minuetto (Beethoven), (c) Viennese Waltz (Kreisler).

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend no artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning August 1st, we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications appertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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HOW RESIDENT ARTISTS MAY BENEFIT FROM VISITING ARTISTS

By ALFRED METZGER

Before continuing to present this week's subject in our campaign for the recognition of resident artists we desire to correct a typographical error that occurred in last week's article. As a rule we overlook typographical errors after they have once crept into the paper, as erring is human and as most of the mistakes are understood by the intelligent reader. But we do not want our readers to become confused in our exposition of the rights of resident artists, and as the error that occurred last week entirely destroyed the meaning of at least twenty lines of the article, we feel that we should give today the correct version of these twenty lines. This is made especially necessary as these lines have an important bearing on the subject. The error began with the top line in column two. Beginning with the middle of the bottom line of column one the twenty lines should have read as follows:

"Why should musicians who live in this territory be inferior to musicians who live somewhere else? Is it not a fact that talent, intellectuality and adaptability must be born in a man or woman, and can not be taught? And if such is the fact, why should the musicians who live on the Pacific Coast be different from musicians who live somewhere else? We usually hear the remark that if Mr. Smith or Miss Jones would really amount to something, he or she would not have come to such an 'out-of-the-way' place as California. And if Mr. Smith or Miss Jones are really competent and still decide to settle in California, then there must be something radically wrong with them in a moral way. In other words they must have done something that caused them to leave their former place of residence. All this has always seemed very foolish to us. Why should it be so terrible to want to settle in California? Can a musician of merit not have an optimistic view regarding the possibilities of the far West?"

Having corrected the error we shall now proceed to continue our discussion. We desire to discuss today the relationship that must exist between the concerts of visiting artists and those of resident artists. There are certain people who consider resident artists inferior to visiting artists and consequently refuse to attend their concerts. Certain musical clubs are perfectly willing to pay five hundred or one thousand dollars to a visiting artist whom they hardly know, and think that twenty-five or fifty dollars is perfectly sufficient for a resident artist. Actions like these do more harm to the cause of the resident artist than all the other obstacles combined. In the first place the only difference between visiting artists and resident artists is the fact that the former have had more advertising and because of that advertising have appeared in all parts of the world. These travels have contributed to the experience of the visiting artists and have secured for them a reputation and a fame that has strengthened their confidence in their ability and finally has made them authorities in their various phases of musical art. Beauty of voice, elegance of interpretation, individuality of expression, limpidity of touch, brilliancy of technic and all the other requisites that make up virtuosity in a vocalist or instrumentalist can all be acquired by any intelligent artist, whether the same resides in the community wherein he appears in public, or whether he comes from the outside and pays such community occasional visits. And if the resident artist had the same opportunities as the visiting artist he would become just as famous. However, we here refer only to the really efficient artists, and not to those whose efficiency rests in their own estimation of their merit. But even here we have the same condition of affairs among visiting as well as resident musicians. Inefficiency is met everywhere, and thus we find among visiting artists occasional incompetents, in the same proportion as we find them among resident artists. Some of our readers may argue that at present there exists more incompetency among resident artists than among visiting artists. But we must first draw a dividing line between resident artists and resident artists.

We intentionally refer here to a dividing line between resident artists and resident artists. For there are those artists who enjoy a certain local reputation, who only appear at bona fide public concerts where admission is charged and who gradually gain sufficient experience to really become known outside of the communities wherein they reside. Then there are resident artists who are trying to make a reputation for themselves and who in order to secure opportunities to appear in public are willing to work without remuneration. These artists are often responsible for the hesitancy of musical clubs and churches to pay adequate remuneration for experienced artists. They can, however, not be blamed for their willingness to appear in public without remuneration, for public appearance is to an artist what food is to an individual and their

artistic life would be speedily terminated if their craving for concert work were not satisfied. So when we refer to the equality of visiting artists and resident artists we refer to those resident artists who appear in bona fide paid public concerts and attract serious attention. Then, of course, we have the stars or celebrities who practically stand in a class by themselves. They are geniuses and high supreme. But such a genius may just as well be born in San Francisco as in Berlin or New York. The fact that we live here on the Pacific Coast does not deprive us of the privilege of producing geniuses for the musical world. However, those born with the germ of genius in their breasts must have opportunities to develop their sensibilities and these opportunities can only be found by attending the concerts of visiting artists, and not only the concerts of visiting artists of the highest genius, but those who are not so great, for a genuine artist may benefit from the faults of others as well as from their advantages. There are people who claim that unless you go to Europe you can never develop your artistic sensibilities.

This is, of course, nonsense. It has long been admitted that we have as efficient teachers in America as there are in Europe. On the Pacific Coast we have about our percentage of meritorious instructors. The only valid reason that is advanced for European study is the fact that concert attendance is made more accessible to people in Europe than to people in America. Tickets may be secured for less than in this country and artists appear more frequently. It is also often possible to hear several great artists very closely together. Now this condition of affairs can be secured on the Pacific Coast just the same as it has been attained in Europe. All that is necessary is for our resident teachers and artists to regard more seriously this matter of concert attendance. If they would train their students with the idea that upon the number and reputation of the visiting artists depended the recognition of resident artists and the staying-at-home of many pupils who are induced to go away from home, there would soon be established a musical atmosphere on this Coast second to none in the world. Association with masters and opportunities to hear them often in public at reasonable admission prices represents what is known as musical atmosphere in Europe. The same can be done in this country, if the teachers, artists and students only would realize the necessity of such an atmosphere. We have heard complaints from teachers that when certain managers consented to make special rates for pupils, they did not treat pupils who wanted these special rates courteously and actually discouraged them to buy tickets at reduced prices with the result that neither pupils nor teachers wanted to buy such tickets, as they were made to understand that they were "cheap." However, we have also had complaints from managers that teachers occasionally abused the privilege of reduced students rates and gave their cards to people who were not pupils and consequently not entitled to the reduction. Furthermore only those people took advantage of such reductions who would be willing to pay the higher prices, while no new recruits were added to the concert-going public.

It seems to us there is something in both these complaints. Now then what can be done to adjust the matter in such a way as to satisfy both managers and teachers. In the first place, teachers should induce a sufficient number of pupils to attend concerts. If a teacher could come to a manager and tell him that he has agreed with a certain number of other teachers to purchase say five hundred tickets for students, we are sure that any manager would be only too glad to make a special rate, and the teacher who could be willing to purchase five hundred tickets in the name of other teachers and pupils would be treated very courteously. The pupils would not have to buy their tickets but would receive them from their respective teachers. If as many of our teachers and students who can easily afford to attend concerts, say at special prices of half a reduction, would only take advantage of their privilege managers and artists would be greatly pleased and crowded houses would be the order of the day. Some of our resident artists will no doubt agree, that such splendid concert attendance would interfere with their chances of success in their communities. This could also be adjusted. When managers benefit so much through the aid of resident artists and teachers, they would be willing to leave them a field which is now divided namely the field of the musical club and other reduced rates. The managers and artists would refuse to appear privately, but would insist on public appearances only, thus leaving the field of private appearance exclusively to the resident artist. The latter becoming exceedingly efficient through his attendance at the concerts of great artists would be able to demand good remuneration at the hands of musical clubs and would give

line satisfaction. If the musical clubs refused to engage resident artists at satisfactory remuneration, then new clubs could be organized with the resident artists as active members and those willing to encourage resident artists as associate members, and these clubs could be founded in every city of size on the Pacific Coast, thus creating a circuit of gratifying dimensions. The editor of the Pacific Coast Musical Review would be willing to establish such a circuit for the benefit of the resident artists.

There remains one more field before we close this article on the relationship between resident artist and visiting artists. We refer to the field of gratuitous artistic performance. This field should be left to the advanced student who must receive a certain experience first before he or she can become an experienced artist. The Half Hour of Music at the Greek Theatre, private musicales, charity or benefit concerts, pupils' recitals, and all this class of entertainment belong in this category. If the success of the resident artist is to be made permanent none of our really efficient artists should consent to appear in public or private without remuneration, unless good and sufficient reason is advanced therefore. The proper organization of our resident artists and their friends in a society will promote their interests as well as see to it that the concerts of visiting artists are well attended, and giants in the world of music are given professional and social honors in those communities in which they appear, and distinguished musicians coming among us to reside are received with open arms, would, we believe, accomplish wonders in the recognition of those efficient artists who live among us.

HOTHER WISMER IN THE ROLE OF WILD MAN.

We read with a great deal of amusement the following report in the San Francisco Chronicle of recent date:

BERKELEY, July 17.—The constant interruption by Professor Thomas W. Surette of Oxford University of a violin selection being rendered by Hother Wismer, a well-known Berkeley musician, nearly resulted in a tiff, with the noted musical expert and the local musician as the principals. Although Wismer looked daggers at Professor Surette, who replied by further interruptions, both refrained from physically showing their anger because of the culture audience in attendance. It all occurred during a lecture which Professor Surette was delivering at Harmon Gymnasium last night, and which was being illustrated by Wismer and Mrs. Blanch Ashley with musical selections.

During the first of his lecture series Monday evening the talk was illustrated by selections by Wismer and other musical artists. Frequent interruptions were made by the lecturer, but were accepted with the deference due to a visiting master. Last night he continued the interruptions. This proved too much for Wismer, who was also interrupted on the previous evening, and he rebelled, looking at Professor Surette with daggers in his eyes. After the first interruption he was again recalled to give his selection. While playing unconcerned, he was again called. This time he dropped his violin to his side and glared indignantly at the lecturer.

The lecturer, noting Wismer's attitude in the matter, said to the audience, "Mr. Wismer looks at me very reproachfully, but I find it necessary to interrupt at this time and other times to explain passages. It is to be remembered that this is an occasion for instruction and not for performance." The audience was not mollified by Wismer, who displayed some hesitation about returning and completing the sonata which he was playing and then promptly interrupted the lecturer and moved it to the end, receiving a round of applause for his efforts.

To those who know Mr. Wismer best this article was somewhat of a delicious joke. To think that the docile young violin virtuoso would forget his strict principles regarding good form so far as to "rebel" and "look with daggers in his eyes" is truly a delicious bit of humor. Mr. Wismer can never be guilty of such a breach of etiquette and professional ethics, and we feel sure that the reporter of the Chronicle was either misinformed or he looked upon the wine when it was red. Mr. Wismer is an artist, not a prize-fighter, Mr. Chronicle reporter.

Mrs. Lena Doria Devine, a prominent vocal teacher of Mrs. Lora Doria is spending her summer vacation in San Francisco. While here she has a fine opportunity to witness the artistic triumphs of Miss Duffield who sings with the big company that is presenting the Gilbert and Sullivan Operas with an all star cast. Miss Duffield is the prima donna of the company and a former pupil of Mrs. Devine. Mrs. Devine is accompanied by her husband and after a prolonged stay on the Pacific Coast she will return to New York about the middle of August.

Mr. and Mrs. F. W. Blanchard of Los Angeles spent a day or two in San Francisco prior to their departure for Lake Tahoe where they will spend their vacation. They expect to remain two or three weeks and will again visit San Francisco on their way home.



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Oakland, Cal., June 14, 1911

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PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL REVIEW IN THE GREAT WEST

ALFRED METZGER

EDITOR

San Francisco Office:
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San Francisco, June 14, 1912.

To the Editor of the Pacific Coast Musical Review:

Dear Sir: Being a vocal teacher, I necessarily was much interested in the "Letter from a Business Man" printed in the issue of June 1st, of your splendidly progressive Musical Review. During my experience as a vocal teacher, I have often heard opinions of a similar nature expressed and I think you are to be very much commended, not only for having the courageous frankness to print the objectionable letter, but also for the courtesy you extend to the knowledge of allowing them an opportunity for defense, in your columns. As one of the defensive attacked, I thank you, kindly and sincerely. Yours for frankness combined with justice,

ANIL DEER.

Vocal Teacher, E. S. Bonelli's Conservatory of Music.

REPLY TO SAN FRANCISCO "BUSINESS MAN."

Dear Sir: Your letter of January 4, 1912, to the Pacific Coast Musical Review, being in the nature of an attack on a profession which I cannot but feel it an honor to belong to, appeals to me to warrant a reply on that profession, not so much in its defense or extenuation as in justice to it. There is much in your letter which is, unfortunately but too true, and therefore to be deplored; but, to condemn all, because of one or more unfortunate experiences, is manifestly unjust. Teachers in San Francisco hold the standard of the Bel Canto high as any in the world, and as efficiently, nor do I make an exception in favor of Europe, as so many mis-informed seekers of knowledge do. I am not entering the arena to battle for teachers with fads, for such are truly "Old Men of the Sea" to the balance of the teaching profession. But common sense should show the prospective pupil that the teacher who advocates unnatural methods, or who claims that one particular thing, such as "open or don't open the mouth," "raise or don't raise the palate," etc. will make a singer, is fundamentally wrong. The voice is, rather should be, natural. It is the one instrument, played upon by mortal, made by God, and it is all owing to the quality of our own souls and mentality, how much melody we can bring forth from that instrument.

Being natural, it should be comparatively easy. Can any grown human being themselves capable of teaching the birds how to better their tones? The birds, however, have not acquired the faults which civilization has fostered upon the human voice. For instance, take the breathing apparatus. What woman, through blindly following the dictates of fashion, has done, in the way of injury, to this "Throne of the Singer's Power," is well known. Through this cramping and retarding the vocal muscles, they have become with many, practically dormant, and this has led to innumerable vocal faults; then, teachers, trying to find means to obviate these faults, have been combated by the pupils themselves, who refuse to sacrifice their so erroneously called "Beauty of Form" to "Beauty of Tone." This, then has forced the teachers to use unnatural methods, and these in turn, bring out more faults. The causes for which are numerous. Too often the teacher has a singer, possessing some characteristic fault, will study with some competent teacher who, in order to correct said fault, will dwell on remedies to overcome and eradicate the same; the singer, not studying any deeper into the matter, may eventually become a teacher, and then takes up that remedy as a method, to be applied to every singer. Hence, this is about as foolish as if a Doctor, who was a specialist on appendicitis, were to have a man with a broken leg brought to him, and would proceed to remove the appendix.

That so many teachers fail to give better results than they do, is, to a large extent the fault of the Pupil Public itself. One cause of which, is, that too rapid results are not only expected but demanded; for real foundation work, breath control and intervals, they haven't the time, and a teacher who is conscientious in her work, is most apt to find herself handicapped at the commencement, usually by some such remark as: "Dear me! I can't understand why you don't progress faster." Hazel B. has only studied for two months with Signor Blank and she is singing the "Mad Scene" from Lucia. Signor Blank has a wonderful method for bringing quick results. Which is undoubtedly true, and may be a fortunate fate for the pupil, in that the voice is usually ruined before the misguided pupil spends very much time, patience or money on it. I am inclined to think that you, "Mr. Business Man," may have been a trifle hasty in your verdict on some, if not all, of the teachers you tried. From your account, it appears your wife has only studied one year, during which period she has studied with numerous teachers, who surely could not possibly look for big results under such conditions; none of the teachers could have been given time enough in which to really show their worth. And then, too, it would appear, as if the judgment of outsiders, was the standard by which you judged. And,

as these "would be" critics varied in their opinion, so did you shift in yours. Now, as a business man don't you think such a course, to say the least of it, unwise? Would you, in your business dealings, vary your course, to suit every adverse wind of criticism?

You wrote of bringing "Business Methods" into your quest of Art. Perhaps there were too much business about the proposition and not enough artistic, to give you the proper insight. In closing you ask, "why, we cannot get together and decide 'What's What' and 'Who's Who' in music?" The answer to that is very simple: Singing is not an exact science but art and so there cannot be any set rule for it. Fundamentally, yes, there is, but when you come to it, no. A Schumann-Heink and a Sembrich are as widely separated in their methods as the North Pole from the South Pole; the result in both cases however, is Art.

Yours Respectfully,

ANIL DEER.

Bonelli's Conservatory of Music.

THE EAST AND THE WEST.

Frank Anryst of the Wiley B. Allen Co. Tells Several Interesting Facts Regarding the Music Trade of the United States.

Although the Pacific Coast Musical Review is not a trade publication in any sense we believe it to be of interest to our readers to occasionally include matters of general trade interest in these columns. Whenever we have done this in the past we found that Eastern trade journals were kind enough to return our views worthy of discussion. While in the past we have published our own ideas in these columns, we decided to devote in future any space necessary for the dissertation of music trade topics to the individual expressions of members of the music trade who are prominent in their sphere and whose statements should carry weight with the people as well as with the musical public at large. Frank Anryst of the Wiley B. Allen Co. attended recently the Convention of the Piano Manufacturers and the Piano Dealers in Atlantic City, and considering the opportunities he had to meet big people in the trade as well as his own sagacity in matters of general trade interest, his ideas ought to be of value to the entire profession and musical public. In answer to certain questions we asked Mr. Anryst he favored us with the following expressions of opinion:

The Eastern Manufacturer is very anxious to cultivate the Pacific Coast trade. In comparison to population more orders for pianos are received from the Pacific Coast than from any other part of the country. The orders from the Pacific Coast are on the average more normal than from any other district or territory. The Pacific Coast dealer because as a rule he receives his pianos promptly. During Mr. Anryst's visit to the Atlantic City he was not made any special inducements regarding the placing of orders, but he claims that his firm could obtain advantageous offers regarding terms of payments etc., if he were willing to handle pianos of certain makes. However, the firm refuses to accept any instruments unless they meet all the requirements for first quality. For this reason the firm has repeatedly refused offers for long term contracts which are, however, accepted by other dealers not as scrupulous as the Wiley B. Allen Co. and firms of that class. Certain manufacturers practically throw their pianos at certain dealers just to secure a market for them. There are honest and dishonest dealers in all parts of the country, but it is a fact that the honest dealers are far more numerous.

The Eastern manufacturers are very optimistic regarding the increase of business from the Coast after the opening of the Panama Canal. Such increase is expected to be due to the legitimate growth and boom resulting from the influx of settlers. Such boom will naturally cause a healthy increase of population. Reduction of freight rates will also contribute toward a buoyancy in the piano trade. It is not at all unlikely that the future will create a sentiment among manufacturers that will be favorable toward the consideration of the building of factories in this territory, especially if the growth of population should be sufficiently rapid and sufficiently numerous.

One of the most important problems that is keeping the Eastern manufacturer guessing is the gradual decrease of the sale of upright pianos and the increase in the sale of player pianos. There are quite a good many people who used to buy high grade upright pianos and who now are purchasing player pianos. As a result the dealer receives many high grade upright pianos in exchange for player pianos and these uprights he is then obliged to sell again at exceedingly low rates. The musical public prefer either the new cheap upright pianos or the new cheap variety and consequently the high grade upright pianos are becoming less and less in demand. It is acknowledged by authorities that these cheap instruments are exceedingly difficult to sell at the present day. The sale of grand pianos, however, is holding its own, in fact far as the Wiley B. Allen Co. is concerned it is still able to record a distinct gain in its sale of grand pianos for the past several years. The idea that the player piano is interfering with grand piano study is not based upon facts. On the contrary it is interesting a class of people in music who formerly had no leaning toward the art. People who are really musical will always be so and will demand an instrument which will give them an opportunity to express their individuality. It is not surprising to a certain degree, but it makes musical interpretation easier for the player piano gives such a opportunity to a certain number of people who would have difficulties in acquiring the necessary technical equipment. Mr. Anryst firmly believes that the player piano increases the musical taste of the people, because it familiarizes the masses with good music. The proof of this may be found in the fact that when people first purchase a player piano they buy rolls of popular music, gradually they want better and better compositions until finally they refuse to consider anything but classical works.

Mr. Anryst said that the main purpose of the big Convention held recently in Atlantic City was to create harmony among the dealers and to improve trade conditions. Among the latter purpose he included the observation of legislation with the intention of opposing laws likely to injure the trade, the adjustment of freight rates, to improve conditions by means of discussion of important topics, personal association among likely to better trade conditions. The Convention is also endeavoring to work toward the encouragement of ethics, to try and regulate clean advertising and business methods, and to attain all these results the trade dealer greatly appreciates the affiliation of responsible and loyal teachers and artists. The relations between the dealer and the profession is becoming more and more friendly, and will reach an ideal standpoint when both sides are absolutely fair and when neither side tries to take unfair advantage of the other.

The object of the Dealers Association is really to increase and cultivate interest in music, for which reason manufacturers engage artists for various purposes like cutting player rolls for reproduction, occasional recitals of player piano music in connection with soloists, and so on. Teachers are taking more and more interest in the player piano, especially since it has become known that every teachers or pianist can cut his or her own roll for reproduction by means of a recently invented machine. In this manner individual playing may be reproduced with photographic accuracy. The interests of the dealer and the profession are closely allied, for if there were no music study there would be but little music business done.

MUSICAL REVIEW AGAIN CORRECT.

In the Pacific Coast Musical Review of May 11th we stated among other things in our review of the first Handel concert:

We must repeat what we have said so often before that, to our way of looking at things, an artist who is able to combine satisfactory voice quality with the necessary intensity of poetic emotions must be ranked as being among the world's greatest exponents of the art of singing. In this respect we noted Walter Anthony's reference in the Call to an alleged expression of Mme. Gadsdill's regarding the fifteen greatest singers in the world. We are certain that Mr. Anthony took this proposition a little too seriously. This choosing of fifteen greatest singers of the world by Mme. Gadsdill looks to us more like a good joke than anything else. The Lyra is very fond of a "josh." No doubt someone asked her off-hand whom she considered the fifteen greatest singers in the world and she merely mentioned the first fifteen well-known singers that came to her mind. Mme. Gadsdill is altogether too intelligent a woman to deliberately select fifteen artists as being the greatest in the world. She could not have meant concert singers, for we have heard her speak in the very highest terms of certain concert singers, and she knows that concert singing is far superior to opera singing as an art. So Mr. Anthony's indignity about leaving out Alexander Henshaw's name from a hap-hazard list of grand opera singers, is not altogether so serious.

The following letter published in several leading New York papers shows that we guessed correctly:

To my great surprise I see from a Philadelphia newspaper that in an interview which I gave it, I should have furnished the names of the 14 living operatic singers, who in my opinion were the greatest. Part of the article referred to states: "In all fairness to Mme. Gadsdill it must be said that she picked out the singers, whom she considers the greatest OFF HAND." This remark alone clearly explains the whole situation, because, as may be seen from the greater part of the article, in fact about 9-10, the main object of the interview was the future of grand opera in America, opera in English, advice to American singers, etc. In discussing these various points, I was asked incidentally whom I considered the greatest singers to whom I replied that I considered the greatest singers to be the 14 living operatic singers, and whose example I have always endeavored to follow, because she, although singing the most difficult Wagnerian roles, also sings perfectly the Mozart operas. The interviewer then asked me what I thought for instance of Whitehill, and other singers named in the interview, to which I could only reply that they were all first class artists, but I did not think that this part of our conversation was for publication. In fact, I had known that one object of the interview was to elicit my opinion in regard to the standing of artists, I should have absolutely refused to give an interview at all, as it is not within the province of an artist to pass judgment upon other artists for publication. The mere fact that many of the greatest living artists, for example Jean de Reszke, Mme. Sembrich, as well as many others who have not been mentioned in the interview, is sufficient proof that I never could pick out only the 14 singers mentioned. Although this is a great country for interviews, I have, on account of past experiences, long ago decided to avoid such interviews as much as possible, as it is very frequently a case of, if not to say misnomer, at least of misunderstanding, and my last experience has only confirmed me in this. I have no desire to tell you how to escape a gentleman of the AMERICAN PRESS?

JOHANNA GADSKILL.

MARQUARDT ON TOUR TO AUSTRALIA.

From the Honolulu Star Bulletin of July 2d, we call the following: John Marquardt, the noted violinist is here, and is on a tour to Australia, where a concert tour he has arranged to give. He has been in Honolulu several times, the last time being 1906, during the San Francisco disaster. His playing has always attracted the music lovers of Honolulu, as elsewhere on his world's tours, when he was joined by his wife, the fine harpist, who will be well remembered. Mr. Marquardt, who plays all the great masterpieces, will give a fine program on Friday night. When he will be accompanied by Miss McCracken, who is rehearsing daily with him.

OF GILBERT AND SULLIVAN OPERAS.

— is That is Worthwhile of the Heartiest Encouragement, as it Should Appeal to Every Genuine Admirer of Artistic Ideals.

BY ALFRED METZGER.

With the performance of Gilbert and Sullivan's delightful comic opera, *The Mikado*, at the Cort Theatre last Sunday evening, there was launched a revival of the masterpieces of comic opera literature which have recently been somewhat pushed into the background by a banal and injurious hotch-potch of the musical comedy variety. The enterprise of the Messrs. Shubert and Wm. A. Brady to resuscitate these fine examples of genuine operatic art with a cast worthy of their mettle is certainly an act of high importance to the main tenance of the high musical standards. From this point of view alone we believe that the engagement of the company now appearing at the Cort Theatre should be greatly encouraged by the theatre-going public of San Francisco. It is difficult if not impossible, to witness a superior array of artists than the one that is presenting *The Mikado* this week, and the admirers of comic opera of the highest type, as well as the young generation who has not yet had an opportunity to delight in the wealth of fun and melody which the masters of the past few decades so lavishly bestowed upon the contemporary public, should unite in crowding the Cort Theatre at every performance. The musical public should be particularly interested in the success of this enterprise for it gives an opportunity to mellow the effect of the depraved musical caricatures that have recently been permitted to seep into the mind of the young people and in some instances even caused a liking for the vilest degradation of one of the noblest arts. From this standpoint of purification the Pacific Coast Musical Review can not say much in praise of the enterprise of the comic opera company that is now appearing at the Cort Theatre, and we trust that at least the majority of our readers will understand how necessary it is to encourage managers like Messrs. Shubert and Brady to continue this praise-worthy enterprise.

Every conscientious artist experiences a certain timidity during the opening performance of a new enterprise in a new community. For this reason we desire to ignore certain points of criticism of the production of *The Mikado*, especially, as we have discovered since that there is no reason to refer to them at this time. We are glad to say that the production of the *Mikado* is one of the very finest that we have ever witnessed, and in point of reputation among the individual members of the cast we have never seen it eclipsed. This is too late in the day to go into details regarding the plot of the *Mikado*. Every one of our readers is familiar with it, inasmuch as, besides frequent presentation by professionals, it has often been marred by amateur productions. Therefore we have only to deal with the personnel of the company. We shall take the names from the program that is before us, and there stands first the name of George J. MacFarlane, who impersonates the Mikado. The part has been especially written for him so well did he interpret it. He possesses a clear, true voice which he uses very intelligently. He brings out every humorous point in the dialogue and arias and never descends to undignified burlesquing of the role. His quiet, easy deportment was a treat to artistic sensibilities. Arthur Aldridge as Nanki Poo might have been given a little more respect for the quality of voice and accuracy of pitch. However, he did not actually mar the ensemble of the performance and occasionally acquitted himself very creditably. De Wolf Hopper's reputation as a first class comic opera comedian is so well established to require much endorsement on our part. We are glad to record, however, that he fully justified his high reputation in his grotesque impersonation of Ko-Ko in which he proved as funny as ever and in which he introduced some fine artistic touches that stamp him as an artist of the highest and purest standard. Especially effective was his love scene with Katisha. Eugene Cowles, the great comic opera basso, who was somewhat hoarse on the first night, quickly recovered from the change of climate and developed to be that efficient vocal artist for whom he has always been known. He essayed the role of Poo-Bah with dignity and humorous self assurance carrying himself with that experienced dignity which only an artist of genius is able to display. We have never witnessed as satisfactory an interpretation of the role of Pish-Tush as that given by Arthur Cunningham. Mr. Cunningham sings this role with fine delicacy and musically shading and he emphasizes the lines with an intelligence of phrasing that is simply delightful. We have always admired Mr. Cunningham, but never quite so much as we did during his portrayal of this fine Gilbert and Sullivan characterization.

Blanche Duffield as Yum-Yum made a very pretty and attractive appearance. She was exceedingly graceful and proved the possessor of a lyric soprano voice of much range and accuracy of pitch. She appears to be very musical and well equipped to give the role a gratifying interpretation. Alice Brady as Pitti-Sing and Louise Barthel as Peep-Bo had not much opportunity to display the full extent of their capabilities, but the little they did, showed fine adaptability, agreeable grace and pleasing, well cultivated voices. Kate Gordon improved wonderfully in point of vocal achievement since we last heard her at the Tivoli Opera House. Her voice gained in volume and warmth and she acquired a fine sense of histrionic art as well as musical ease that combined to make her portrayal of Katisha one of the most satisfactory bits of comic opera art that we have had the good fortune to witness. The combination of such superior vocal talent with vocal ensemble especially in the madrigal numbers, that was a sincere pleasure to eager musical ears. The chorus consists of graceful and pretty young women who possess fine voices and yome men who add to the harmonious filling out of the fine chorus numbers. The orchestra, under the direction of Frank Paret, did some very enter-

tive work. Costumes and scenery were very luxurious and tasteful. Indeed we can heartily recommend every one fond of a fine comic opera performance to visit the Cort Theatre during the engagement of this ideal company.

The audiences, who so far attended this performance, have been very enthusiastic and were eager in the demand for encores. Next week's production will be the ever popular and artistic comic opera H. M. S. Pinafore.

MR. FICKENSCHER WRITES ABOUT "ELECTRA"

Berlin, June 1, 1912.

Editor Pacific Coast Musical Review:—

Whatever I have, or have not, said about Strauss is now past history, since I have heard and seen *Electra*, and can be discarded in the waste basket. Principally I think what I have not said, for I do not remember of having ever missed, however much thinking and musing, one thing I always have and do still maintain, until I am otherwise convinced. That is that if music (such as we know it now anyhow) can not be reproduced on the piano in the black and white, and shorn of its orchestral coloring still portray its beauty, wonder or grandeur, it is not great music. I went to the opera having looked over the piano score and waded through the worst conglomeration of notes imaginable. Quite true there ARE lovely sections in the piano score of the Strauss ensemble type, but it would indicate that the evening would be one of enduring hideousness in order to hear a few attractive pieces. Not that I went expecting to be bored for I was too much interested in what the Strauss orchestra was to do for that. The experience was a remarkable one. I had to get my own bearings in this uncharted sea and define for myself why this work which did not compel musically any greatest admiration yet fascinated me from the first note to the last and does possess my profoundest respect. The musical portion was the least attractive and my whole attention was centered on those horribly attractive noises which he was making really on the piano which was not music at all. But if not music then what is it? I have called it by various names, Art-noise—Orchestral noise-tone-painting, etc. Don't confound the word noise as meaning always a loud noise or noises merely produced by instruments of percussion. Also they are the most fascinating of noises and do not hold one spellbound. The noise MUSICAL compositions such as some of the modern Russian, one does not feel the banality and insincerity underlying them but in this it is all sincere and a wonderful high form of art. Viewing the noise-tone poem from the musician's standpoint, except in the few places where Strauss does make real music, it is a series of dissonant chords mostly set on the wrong bass note and bound together by distorted musical themes. The man's orchestral handling is of course colossal and if the younger German generation could view the works in a sane manner without being overawed by the man's stupendous genius much good might come of it musically. There are hard-noise-tone settings which are perfectly wonderful in what they suggest for use in MUSICAL settings. That which bars this work from being true music is that it does not endeavor to have musical cohesion. Musically the dissonances are not understandable, they are usually not resolved and are not intended for musical but for dramatic effect, and in this regard they surely do not fail. One lays down ones musically trained ear and listens with another one, one which I did not know that I possessed. There is no more concern as to just what the chords are, the noise is wonderful whether it is loud or soft. In the musical portions Strauss swings into some very lovely emotional work curiously letting all his dissonances go and giving us music of a development coinciding with the Wagner period. The production of course was about perfect without which the noise-poem would have degenerated into a CATAWALPING and hideous CACAPHONY altogether unendurable.

* * *

Last week we heard the Mahler Symphony "Symphonie der Tausend" called thus because of the number of participants. The production was under Mengelberg in the Circus Schumann a tremendously big place, used principally for horse shows. Mahler is another composer I knew something of in the black and white. I had gone over considerably his 5th S— without discovering the genius and whereas this work is better, to me it is the production of a malformed brain. Unlike S— Mahler tries to construct something new musically and the effect is ugly, awkward and banal. This does not mean that they are not interesting, even beautiful, places in the work and that it was not a wonderful work to hear it for no other reason than to see what the German is trying to do. The production was very good but time must tell whether it is worth while to pile up the means of production to the extent of 1,000 people in order to overawe the general public with an inspired stupendous creation. Enthusiasm ran wild, it being the first production in Berlin.

ARTHUR FICKENSCHER.

The pupils of Percy A. R. Dow were very busy during the months of May and June. On Tuesday afternoon May 22 a general vocal class was given under Mengelberg at the Philharmonic Club Hall in Stockton. The participants included: Mrs. Louise Irvine, mezzo, and Miss Ruth Felt, Soprano. Mrs. Mary L. Raggio was the accompanist. The program was as follows: Duo—Go, Pretty Rose (Marzials); Soprano—Ritornella fra poco (Hassel, Caro mio ben (Giordani); Das Veilchen (Mozart); Mezzo—pur diesti (Lotti); Rose, wie bist du? (Sprengel); Goldfisch (Berndt); Mr. (Rubinstein); Soprano—At Twilight (Nevin); Fairy Lullaby (Mrs. Beech); Hark, Hark, the Lark (Schubert); Duo—Stars with Golden Sandals (Franz); Matthata (Tosti); Songs My Mother Taught Me (Dvorak); Soprano—Du bist wie eine Blume (Liszt); Il Bacio (Arditi); Mezzo—Ideale (Liszt); La Zingara (Donizetti); Duo—The Swallows ("Le Roi l'a dit") (Debussy).

Adolf Wilhartz, the Dean of Los Angeles musicians, an able piano pedagogue and the founder of the famous Gamut Club is spending his vacation in San Francisco. He arrived last Friday and expects to remain here several weeks. Mr. Wilhartz has not visited San Francisco for a number of years, and yet, thanks to his fine retentive memory, he recognized every nook and corner of the big city, notwithstanding the many changes that have taken place during the last six years or more.

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ORPHEUM.

The very highest standard of vaudeville is certainly attained in the bill announced for next week at the Orpheum. Marguerite Haney will appear in B. A. Toffe's tabloid musical comedy "The Leading Lady." Miss Haney has only just returned from Paris where she created a decided hit in the review at the Folies Bergere. She went abroad to appear in the London Music Halls and was so successful that the Paris management secured her for the principal ingenue roles. Supporting Miss Haney and appearing as leading comedian is Ralph Lynn, an English actor formerly a prominent member of the London Gaiety Theatre Company. "The Leading Lady" exacts for its presentation a company of ten and a special scenic equipment. The piece is full of delightful comedy, bright dialogue, lilting music and enjoyable novelties.

Mrs. Louis James, widow of Louis James, one of America's finest tragedians and herself an actress of distinction will make her vaudeville debut in this city in a triangular comedy by Arthur Hopkins entitled "Holding a Husband" in which she will have the support of those sterling players Laurette Brown and Elwood Postock. Mrs. James for several years it will be remembered played all the leading feminine roles with Mr. James and has the distinction of being the youngest actress to portray the role of Queen Katherine in "Henry VIII." She subsequently starred at the head of her own company and scored a great hit in the name part in Mrs. Frances Hodgson Burnett's play "Judy O'Hara."

The Empire Comedy Four which also comes has a splendid record. For the past fifteen years it has been a delight to the vaudeville audiences of this country and England. Joe Jenry the featured member of the quartette is an immense hit as an eccentric little German. His three associates personate respectively a dude, a tragedian, and a straight. All their voices are good and their harmony perfect. Their legitimate and original comedy always compels laughter. Pauline Moran, one of the best singing comedienne in vaudeville will introduce herself and her clever and amusing entertainment. Attractive in appearance, vivacious in manner, beautiful and tastefully gowned with a talent and method that is essentially her own she never fails to win instantaneous favor.

Next week will be the last of Lew Sully, the Four Florimonds and Mademoiselle Seably and Monsieur Duchas. It will also conclude the engagement of David Belasco's absolutely perfect production of "The Drums of Oude" which is proving a thrilling sensation.

BESSIE BARISCALE AT THE ALCAZAR.

Having succeeded in obtaining an extension of Bessie Bariscale's stay at the Alcazar, the management has acceded to popular request by deciding to present her in "My Wife" next Monday evening and throughout the week. When she last appeared in this play, about two years ago, her grip of the favoritism of the Alcazar's clientele was immeasurably strengthened, for she had a role that brought out all the charm of her dulcet per-

sonality and enabled her to reveal new and charming phases of her art. Hence the demand for its revival. In the cast with Miss Bariscale will be Forrest Stanley and the full strength of the Alcazar Company. Mr. Stanley has never appeared in San Francisco, but folk informed that he is rated one of its foremost leading men. That he will more than meet the exacting demands of the Alcazar management has been demonstrated by his acting at rehearsals of "My Wife," in which he has a part that brings out his most effective histrionic methods.

KRUGER CLUB HOLDS MEETING.

The members of the recently organized Kruger Club held their monthly meeting last Monday afternoon at the Club headquarters 310 Sutter Street. Business routine occupied part of the time at its disposal. Miss Violet Fenster, pianist, and her brother Lajos, violinist, gave a delightful interpretation of the Kreutzer Sonata by Beethoven and the Suite in A minor by Sinding. Each of these young musicians is capable of giving a musically reading of any composition presented by them, so that it becomes a great pleasure to hear brother and sister play together. The talent displayed by these two young people is unquestionable and shows intuitive ability as well as excellent training. The Club membership is being augmented by the addition of several new members who desire to partake of the benefits to be derived from association with those of similar artistic natures.

PHILHARMONIC ARTISTS FOR 1912-1913.

Manager Behymer while in San Francisco, was in consultation with W. H. Leahy of the Tivoli Opera Company, and Will L. Greenbaum, San Francisco's impresario, and representatives of the various music clubs of Northern and Central California, and a line of musical attractions was selected, which will give to the various clubs west of Denver the greatest number of high grade musical attractions yet sold for any current year. Several of these headliners will appear together with other celebrated vocal and instrumental stars in the double Philharmonic Course to be given in Los Angeles. The artistic line-up for these two courses which have become celebrated throughout the west is equal, if not superior, to any previous season. The arrangement or artists as to the first or second course has not been entirely adjusted. The two pianists, one for each course, will be Godowsky, his first appearance in Los Angeles in nine years, and probably the only opportunity to hear him in the next ten, as he has been appointed Court Pianist to the Emperor, and can only go abroad by special permission.

Joseph Lhevinne who visited Los Angeles three seasons ago and made such a splendid impression, returns again. The violinists are Mischa Elman, the magnetic young Russian, and Eugene Yeaye, the Belgian master of the bow, and Maud Powell, the greatest of all women violinists. The dramatic sopranos are both

favorites with the Los Angeles public: Mme. Marcella Sembrich, the world's greatest coloratura soprano, and the most celebrated of the Wagnerian sopranos, Mme. Johanna Gadski. The only contralto selected up to the present is Mme. Gerville-Reache, of the Metropolitan, and the only tenor, the greatest of all American tenors, Riccardo Martin, of the Metropolitan forces, who will be accompanied by his co-star, Rudolf Ganz, pianist. A second contralto is being searched for, and a baritone of sufficient strength and musical standing will probably be secured. Marie Rappold is also under consideration and Yolando Mero, the pianist, will be engaged. For the ensemble work Mme. Geuee and her celebrated sextet of solo dancers with orchestra and chorus, will appear in "Coppelia" and other ballets of the Russian dance character.

The Barrere Ensemble Organization is composed of ten soloists headed by George Barrere, one of the world's greatest flute virtuosos. The arrangement of the ensemble includes two oboes, two bassoons, two flutes, two clarinets, two French horns, and a bass clarinet. This is the first tour of a high grade organization playing wind instruments only, and re-producing compositions unique and limited. The Alice Neilson Company of seven people, giving scenes from grand opera in costume, and recitals, with part or complete operas, selected from "The Barber of Seville," "Crispino e la Camara" and "Don Pasquale," will be one of the features of the Philharmonics early in the season. Surely a most magnificent showing for those who have acquired, or will acquire, the Philharmonic habit.

Other artists touring under the Behymer management will be Anna Miller Wood, mezzo-contralto, Harry Clifford Lott, baritone, Beatrice Priest Fine, dramatic soprano, Bruce Gordon Kingsley, organist, the Gutterson-Lewis trio, violin, cello and piano, the Minetti String Quartet, Ignaz Haroldi, violinist, Esther Plumb, contralto, Mme. Hortense Paulsen, mezzo-soprano, Mme. Estelle Hreyfus, contralto, Eduardo Lebeget and wife, George Henschel, pianist-vocalist, Mrs. Lillie Birmingham, of San Francisco, and other well known soloist selected from the musicians of the west. An office will be established in San Francisco and one of the features of the Behymer endeavor this season will be engagements for the San Francisco and Los Angeles musicians both for the clubs of California as well as local courses for the smaller towns and school concerts in connection with school, choral and instrumental organizations.

The celebrated Mountain Ash Choir, recently appearing at the Orpheum, is rehearsing Dr. H. J. Stewart's prize composition "The Song of the Camp" and will soon introduce it. Glyndur Richards, the conductor, is enthusiastic in praise of the work. The first local performance of "The Song of the Camp" will be given by the Loring Club in October.

Julius R. Weber has returned from his vacation in Southern California where he spent several weeks in and about San Diego. Mr. Weber is again busy in his studio in Berkeley.

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Recently, Zimbalist, the great Russian Violinist, together with Harold Bauer, the famous pianist, played a matinee engagement at Scottish Rite Auditorium. Samuel Chotzinoff, accompanist of Zimbalist, on that afternoon first tried a Mason & Hamlin, Style BB-1. So impressed was Chotzinoff that, while

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend an artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning August 1st, we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications pertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1008 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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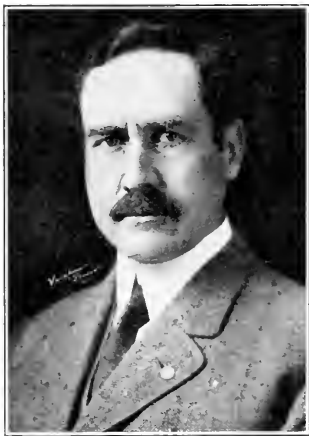
By ALFRED METZGER

When, during occasional conversations with leading resident artists, we discuss the necessity of recommending only experienced and meritorious artists for purposes of remunerative engagements, we are frequently confronted with the query how it would be possible for young students to secure their initial opportunities, if we take such a firm stand against inexperienced young artists. In last week's issue we defined several ways in which advanced students could gain opportunities to appear in public and thus prove their merit. We included among these opportunities for advanced students, the Half Hour of Music at the Greek Theatre, private musicales, charity or benefit concerts and pupils' recitals. We may add today two more institutions which are able to give advanced students of genuine merit a really fine opportunity to gain reputations prior to their public appearances as paid artists. We refer to the choral societies and the amateur orchestras. San Francisco, Oakland, Berkeley and Alameda are particularly fortunate in the possession of a number of choral societies and amateur orchestras which would be a great help to rising young artists. Of course, we do not suggest that all the soloists engaged by these organizations should be advanced students or non-paid musicians, but at least a good many of them could receive opportunities to appear in public, especially so as these societies usually do not have sufficient financial backing to pay adequate remuneration to professional artists of merit. In addition to the engagement of soloists these choral societies and amateur orchestras form excellent training schools for embryo artists who sing in the chorus or play in the orchestra, thereby gaining a certain confidence which is absolutely essential to one who must appear before large assemblies. We really believe that teachers and students have no conception of the importance of choral societies and amateur orchestra in the musical life of a community.

Leaders of these organizations have often come to us and complained of the fact that teachers hesitate to advise their pupils to become members because they fear that the directors, being singing or violin teachers themselves, would take pupils away from those who encourage them to join the organizations. We know nearly every leader of a choral society or an amateur orchestra in this vicinity, and we can assure every teacher that we do not believe that they would be guilty of such an action. Indeed we do not believe that a teacher is exactly jealous in the sense of fearing to lose a pupil, but he wants to impress upon his pupils the idea that they are already artists and that they need not sing in a chorus or play in an orchestra to gain confidence and experience, but that they are already too good to be classed with the many, and should stand by themselves. To our way of thinking, this inculcation of ideas of superiority over everybody else is a very dangerous indulgence. Indeed we consider it mainly responsible for the sadly limited list of advanced students who appear in public with the idea that they know everything that is to be known in music. Unless an artist has really gone through an adequate training, where he or she may acquire experience in deportment and in professional attitude, no real satisfactory results can be secured upon the concert platform. You find certain vocal pupils who want to appear as stars with grand opera companies as soon as they have concluded their lessons with their teachers. If you advise them to become members of a chorus first and learn the essentials of stage deportment and footlight customs first, before thinking of acting as leading artists, they become indignant and think you want to insult their intelligence. And yet there is no genuine artist before the public today who did not have to pass through one or the other of the many training schools for artists before securing recognition as a bona-fide concert or opera singer. Some require a longer time than others to gain the desired aim, but all of them must have gained EXPERIENCE of one kind or another before they can be recognized as professional artists of merit.

In Europe they have choral societies, amateur orchestras and amateur operatic companies affiliated with recognized conservatories and music schools. These amateur organizations are under the leadership of professional artists. On the Pacific Coast we have but one or two conservatories that give their pupils the opportunity of such training; but we have numerous choral societies and amateur orchestras conducted separately from conservatories which serve the same purpose. And we advise efficient students to take advantage of the experience to be gained by becoming members of such organizations, as they will eventually find that it is easier to gain confidence in their own ability and discover ideas of individual value much quicker in this man-

ner, than if they were suddenly thrust before the footlights without careful training and adequate preparation. As long as students are trained in such a manner as to exaggerate the importance of their personal achievements, they will become slovenly artists and instead of following the advice and suggestions of well meaning friends, will believe that they are surrounded by jealous individuals who do not want to see them succeed, or by ignoramuses who do not know anything about singing or playing. We have long since given up answering promptly questions concerning an honest opinion about efficient students who want us to tell them the truth. In ninety-nine cases out of a hundred, such students and their parents do not want our honest opinion. They want us to tell them exactly what they think themselves, and anything we might say that opposes their own convictions regarding their ability would be considered ignorance on our part. Cases where students and parents really want to know the truth are rare indeed, and they usually include genuine talent and born artists. We never hesitate to tell such our honest opinion, because we know they want it, and they are always grateful to us. We could mention a



CHARLES C. MOORE

President of the 1915 Universal Exposition Who is the Right Man in the Right Place.

number of such artists who are now famous and who one time came to us to ask our honest opinion. Every one of them has since acknowledged that our advice assisted them in gaining success.

Now we advise teachers and students to consider music seriously. It is a great mistake for a teacher to tell a pupil from the start that he or she will make a wonderful artist of him. When anyone hears a young boy or girl for the first time it is practically impossible to tell whether he or she will ever become a great artist. Even though a prospective pupil possesses a fine voice, nevertheless it is not certain whether he or she will become an artist. The eventual development into a great artist depends upon much more than mere voice or facile technique. The most important requisite for the acquisition of an artistic reputation is INTELLIGENCE and ADAPTABILITY. And these important factors can not be discovered by a teacher, unless he has taught a pupil a sufficiently long period to ascertain whether such pupil grasps his ideas EASILY and CORRECTLY, or whether he has difficulty in understanding the important facts that are being imparted to him. There are students who grasp things quickly and there are students who grasp things slowly, but both of them may become eventually great artists. We know of great men and women who were very unsatisfactory scholars while attending the public schools or colleges, but who eventually made a name for themselves. Nevertheless they could not have achieved what they did, if they had not had a firm and solid foundation upon which they were able to build their reputations. And so it is with

music pupils. Many great artists or composers were very unsatisfactory pupils, but there is not one that was told in his youth that he was better than any one else. On the contrary if you examine the life history of the great masters you will always find that in their youth they had their ideals after which they tried to model their own career and which they set up as examples to follow. When they became old enough to strike out for themselves, they usually developed an individuality of their own quite unexpectedly and quite without effort on their part.

We wish there might be a little more modesty planted into the minds of young students. There is nothing more dangerous than over-confidence and conceit. This vice is not only dangerous from the standpoint of preventing adequate intellectual development of latent talent, but it is dangerous inasmuch as it creates stubborn opposition on the part of critics and managers who would be glad to encourage a modest student, while they are usually unwilling to help a conceited student. Yes, they may tell him anything he wants to tell them just to get rid of such student, but in the end they forget him and lead their assistance to a modest student who really seems to want their advice. And so we believe that the apparent antagonism of the public toward local artists is to a considerable extent the result of either an actual or imaginary belief in the conceit of students and teachers. For the public does not want to be told a certain singer or player is wonderful, when to the public at large he does not seem so. To shout that the public does not know the difference, and that it does not know anything about music anyway, can not alter matters. The public will not be forced to attend the concerts of resident artists, if it has been fooled a number of times. After listening once or twice to a concert of resident artists and having left the hall in a disappointed frame of mind the audience will never return to listen to the same artist, and in some cases the people will stay away from the concerts of all resident artists. So our readers will see that when talking "from the chest" like this we are not doing so with the intention of injuring anyone, but with the conviction that unless resident artists are GENUINELY EFFICIENT, they should not appear in public, and even if those who KNOW that they are ready to sing or play for pay in public would be willing to await their opportunity, a great deal might be gained. Those who do not know whether they are efficient or not, are hopeless cases and deserve to be pitied for they suffer from a case of megalomania, which really is a form of insanity.

And so we repeat that the best school for attaining confidence and actual artistic knowledge, besides a good teacher, are the choral societies and amateur orchestras. Here a soloist will find out that there is a difference in playing with an orchestra, singing with a chorus or playing and singing alone. The singer will have an opportunity to sing with violin, cello, flute or other obligatos and the player and singer will have an opportunity to study the art of ensemble—a most important element in the actual attainment of real artistry. Since these organizations usually attract large audiences, an advanced student will become used to appear before the footlights and lose in a measure that stage fright which a conscientious artist never loses entirely, but which in time he will be able to hide in a manner so that the audience does not notice it. And here we could mention a thousand and one things which an aspiring artist may learn and gain from appearing with organizations of various character, and which, without such exertions of his character, he or she would be unable to discover. When the Pacific Coast Musical Review began this campaign it went into it with the full intention to make it a SUCCESS. In fact we never began anything in the way of a campaign to better local conditions unless we can see beforehand an element of success. Now, in order to observe the advantages as well as the disadvantages of encouraging the concerts of resident artists, we must discuss the failings of the public as well as those of the artists themselves, and in the end we are sure we can get a starting point from which to gradually advance toward the eventual triumph of the resident artist and the voluntary support of the general public. And this starting point will be the actual merit of the artist and the confidence of the public in such merit. We mean, of course ACTUAL merit and not make-believe and merely advertised merit.

Herman Perlet has returned from a vacation near Napa, where he spent some delightful days hunting and resting. Perlet is now again busy giving lessons and composing.



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THE EDITOR GOES TO LOS ANGELES.

Owing to the fact that the Editor of the Pacific Coast Musical Review was unable to spend enough of his time in Los Angeles during the last season, he has decided to go to Southern California for his vacation. He will be in Los Angeles from Friday morning August 2 until Thursday evening August 8, and he will be glad to meet all those musicians who would like to see him. He will be at the office of H. E. Belymer, 245 Spring Streets or at the office of E. E. Belymer, 245 Blanchard Hall Building. During the editor's absence in Los Angeles, David H. Walker will be in charge of the paper and Miss M. Tobias, will look after the business office.

THE EDITOR.

THE LOS ANGELES CONVENTION.

Owing to the indisposition of Miss Virginia Goodsell, the Los Angeles Letter, containing information regarding the Music Teachers' Association, was delayed until this issue. It will be found on Page 4, and will prove a very interesting contribution.

DELIGHTFUL "H. M. S. PINAFORTE" REVIVAL.

The Shubert-Brady All Star Company Continue to Attract Large Audiences at the Cort Theatre in the Gilbert-Sullivan Operas.

The gratifying season of an elaborate star revival of the Gilbert and Sullivan Operas is continuing at the Cort Theatre with an unprecedented financial success. Contrary to the predictions of the all those well versed in theatrical matters the season at the Cort Theatre has proved an unparalleled artistic and financial triumph. Hitherto it has been the general consensus of opinion that the theatre going public of San Francisco had thoroughly tired of the old comic operas, and that it could not be attracted toward them no matter how well and how elegantly these works might be presented. It was furthermore contended that in view of the fact that two dollars were being charged by the management of this company, the public would stay away from the theatre for an additional reason. The fact that the two weeks of the engagement of the company at the Cort Theatre proved two of the most prosperous weeks the theatre ever enjoyed in its history goes to show that the theatre going public of San Francisco is willing to listen to the old operas PROVIDED they are being presented in a manner satisfactory to the listeners and in a manner conforming with the ethics and the ideals of comic opera standards.

The presentation of the old and familiar comic opera, H. M. S. Pinaforte (and not Pinaforte, as one of our musical friends read it the other day), was in every way a delightful interpretation of an exceedingly artistic conception. We rarely enjoyed a comic opera performance as we did that of the last Tuesday. The reason we dare say that the two charming associate critics who accompanied us on that occasion, in order to prevent us from paying more attention to the chorus than to the principals, were also of our opinion. We hardly thought it possible that we could still laugh at the witicism and "humorisms" of the Pinaforte standard, but somehow De Wolf Hopper had us going over the top. His way of singing was over the footlights and enhanced them with elocutionary drollery is surely a certain cure for the blues. Without apparent effort he made the character of Dick Deadeye stand out prominently and caused ripples of hilarity by his make-up and his manner of chewing tobacco.

Arthur Cunningham succeeded in investing the character of the Admiral with grave dignity and tranquility of deportment which in itself is a certain phase of humor. His singing was, as usual, exceedingly gratifying, and we can not help adding at this time that Mr. Cunningham has gained considerable artistic efficiency by singing with more repression than he used to display. It is a pleasure to listen to him. Another artist who is a delight to the ear is George McFarlane, whose performance as that of the Captain will not so easily be quiste portrayal of a character who had the unquestioned privilege to witness it. Arthur Aldridge revealed at times a very pleasing and ringing tenor voice and at times his voice sounded muffled and frequently off pitch. In justice to Mr. Aldridge we must give him credit for occasionally showing evidences of superior artistry, but we can not understand why he would fall back on his tenor. We can not understand, unless the climate of San Francisco is playing sad havoc with his voice.

Eugene Cowles had but little to do, but he was immense in the song about the Englishman. He had to repeat it several times and the demands for the encores were of a kind that did not brook any hesitations. He was playing with the requests. Blanche Buffield looked lovely and sang very artistically in the part of Josephine. Her duets with the tenor were especially satisfactory and the musical part of her performance was

indeed gratifying. Both the prima donna and the tenor might acquire a little more histrionic unction, without neglecting their musical performances. Viola Gillette as Buttercup, and Alice Brady as Hebe, added to the general ensemble of the performance. Chorus and orchestra, scenery and costumes and all the accessories combined to make the production an ideal one. To attend these performances is in a way a musical education in a branch of the art that should be given as great encouragement as anything else connected with high class musical entertainment. Pinaforte will be sung this afternoon and evening, and tomorrow night "Pinaforte" will begin a live performance run, namely, Monday, Tuesday and Wednesday evenings and Wednesday afternoon. On Thursday night "The Pirates of Penzance" will be given, and this production will remain on the boards for the balance of the week.

ALFRED METZGER.

KARL GRIENAUER LOCATES IN THIS CITY.

We are pleased to record the fact that Karl Griener, the well known Vienna cello virtuoso, has returned to make his home in San Francisco, after several years' absence during which he appeared on concert tours and gave instruction in the art of cello playing. A great many of our music loving people will remember Griener as first and solo cellist with Fritz Scheel during the famous Midwinter Fair concerts. He was selected by Mr. Scheel in New York from among several applicants for this eagerly sought position. Previous to his engagement by Scheel Mr. Griener was solo cellist with such famous orchestras as those of the Scala in Milan, Opera Regia in Turin, the Vienna Symphony Orchestra, and also in one of the well known Berlin orchestras. He was a member of the Theodor Thomas Orchestra, Mr. Thomas having engaged Mr. Griener directly from Vienna. After the cellist became associated with Seidl and Danrosch in New York, Richard Strauss in Munich and Hans Richter in Vienna.

In addition to his many and varied orchestra experiences Mr. Griener scored artistic triumphs in several European concert tours, and in America, too, he made a lasting impression in a series of cello recitals. Leading critics placed him side by side with the foremost cello soloists. To meet the many requests of his friends, Mr. Griener will devote most of his time to teaching. Being one of the most experienced and best equipped artists on this instrument, his instruction ought to be sought by many desirous of playing this line instrument according to artistic standards. In a recent interview about cello teaching Griener said among other things that much valuable time is being lost by the needless discarding of a certain class of study practicing which has no material value for orchestra and solo players.

On the other hand, it is his opinion, that not enough attention can be given to the great importance of "spiccato" development and the various kinds of "vibrato" effects. Both vibrato and spiccato belong to the greatest achievements of a cello player is able to obtain, as both invariably make upon the listener such a deep impression that a modern cellist can not afford to ignore this highly important feature. A properly acquired spiccato influences the bow technique of the right hand in the same beneficiary manner, as the right kind of a vibrato of the left hand causes a sane and healthy emotional expression. One might well say: "Tell me how to use the vibrato, and I tell you whether you can express yourself as a musician."

The correct manner in which to attain a faultless spiccato is not always applied by teachers. Griener had pupils in New York who studied from six to seven years in Europe without acquiring the necessary skill for spiccato playing. It is a common belief that, like the staccato in one bow, a good spiccato is a natural talent, and that this player can acquire it and the other can not. Nevertheless, Mr. Griener contends that it is possible through the proper means to teach every cellist without exception to perform a satisfactory spiccato with little difficulty in a comparatively short space of time.

Concerning the vibrato, cellists always should remember that a vibrato on the cello or violin is equivalent to a shaky and quick vibrato should be condemned under all circumstances. It is not only tiring to the listener, but it is producing a sound which resembles the wining of a young sheep. Therefore great care and precaution is necessary on the part of the teacher, inasmuch as ninety-nine out of one hundred pupils tend to use the vibrato without their teacher's consent. Having acquired the art of a shaky and shaky vibrato it is exceedingly difficult to overcome and change it back to a correct interpretation of this important phase of cello playing.

ORPHEUM.

The Orpheum programme for next week will be the means of introducing to San Francisco audiences Madame Bertha Kalich, the great Russian actress, who took New York by storm by her marvelous portrayals of the principal feminine roles in "Kreutzer Sonata," "Fedora," "Monna Vanna," "Cora," "Sappho and Phao" and "The Unbroken Road." Although a stranger here her fame is well known for since the advent of Bernhard Duse no actress has created as big a sensation. Madame Kalich has selected for her vaudeville engagement an intense concert by her vaudeville troupe, St. Agnes, who she has staged with great accuracy and care and has secured for her support those sterling artists John Booth and John Harrington. Lydia Nelson and Her Boys and Girls who have just come to this country will present an English Dancing Novelty. Miss Nelson is an accomplished solo dancer and her young associates are clever and nimble. Between their soubichon and the quintette sing two songs written especially for them.

Chick Sale a clever comedy protean actor will appear in his decidedly original and novel conception of "A Country School Entertainment" in which he reveals a

versatility that is remarkable. In the evening, a comedy eye and without the aid of facial make-up, he will amuse youth and old age. Mr. Sale has become a specialty in all the principal cities of the east and west and he is very in the theatres of the Orpheum, Chicago, Boston, and appeared in. Karli Gullini famed all over Europe. The Lady Juggler, a pretty and vivacious little girl, who will perform remarkable feats with a finesse and gracefulness it is said that has never been equaled by any of the sterner sex. Next week will be the last of Marguerite Haney and Company in "The Leading Lady," Pauline Hagan, the clever and quick, who since commencing the Empire Comedy Four and Mrs. Louis Jones in "Holding a Husband."

Miss Helen Colburn Heath writes to the Musical Review that she left London on July 31, and that she had a most delightful visit there. She went to Holland from England, and then to Paris and Vienna. Miss Heath sends us a postal showing a photograph of the Royal Palace with the Festival and the Great Theatre. Miss Heath says that this picture gave a slight idea of the greatness of the chorus which she heard in performance of the Messiah with 2500 in the chorus and 500 in the orchestra.

Miss Mabel Riegleman, the young California operatic soprano, returned from a vacation to Santa Cruz County, where she will conduct her tour in her return to Chicago, expects to visit San Francisco and return to Chicago, where she will join the Chicago-Philadelphia Company.

THE 1915 UNIVERSAL EXPOSITION.

The Panama-Pacific International Exposition will be a \$50,000,000 proposition. In this respect, as well as in the matter of exhibits and artistic conception, it will be vastly greater than any world's exposition that has ever been held in any part of the world. The foundation for the great exposition was laid in the raising of an original fund of \$17,500,000, which amount was pledged to it by the people of San Francisco and California. San Francisco was asked to give it official governmental recognition. Of this \$17,500,000, a sum of more than \$4,000,000 was raised within two hours by popular subscription at a mass meeting held in the Merchants Exchange Building during April, 1910. This popular subscription was later increased by other pledges to the amount of \$7,000,000. In addition to the popular subscription fund, the state of California has lent itself in the sum of \$5,000,000 to aid the exposition and the city of San Francisco has authorized \$5,000,000 worth of bonds for the same purpose.

Approximately \$5,000,000 more is assured through an action by the Legislature permitting the counties of the state to levy a tax not to exceed 6 cents on each \$100 assessed valuation for the purpose of raising funds for county displays at the Exposition. Of the \$2 million levied in the state of California, it is estimated that the total amount raised in this way will be in the neighborhood of \$5,000,000. In most instances this tax is spread over a period of five years. On January 31, 1911, the National House of Representatives took final action upon the matter of extending federal recognition and brought to an end a friendly fight between San Francisco and New Orleans, which had been continuing for months for the honor of holding the exposition. San Francisco won its case before the House of Representatives by a vote of 188 to 159 for New Orleans. On February 8, 1911, the Senate committee of Congress reported unanimously in favor of San Francisco and the bill was passed a few days later. It was signed by President Taft on February 19, 1911.

Ground was broken for the exposition on October 14th, 1911 at the Stadium in Golden Gate Park, President Taft turning the first spadeful of earth which marked the beginning of the exposition construction. Complete plans for the exposition have been prepared and approved by that time. On February 2, 1912, President Taft, assured that the necessary funds were available and that a proper site had been selected for the holding of the exposition, issued a proclamation inviting the nations of the world to participate. Twenty-four states outside of California already have made appropriations for participation in the exposition, while action is pending before the legislatures of several other states. Sites were selected by the following states: New York, Pennsylvania, Nebraska, Arizona, Utah, Washington, Oregon, New Jersey, Colorado, South Dakota, Nevada, Missouri, Minnesota, Idaho, Montana, Wyoming, Philippines, and Hawaii. The following foreign countries have accepted the nations invitation to participate in the Exposition: Guatemala, Bolivia, Haiti, Mexico, Honduras, Salvador, Costa Rica, Panama, Peru, Dominican Republic, Japan, Canada, Ecuador.

The site chosen for the exposition proper comprises a tract of approximately 625 acres, including a portion of the Harbor View district and government property within the Presidio and Fort Mason. The site of San Francisco just nearly three miles in the bay of San Francisco just within the Golden Gate and is in a natural basin surrounded by hills. The chief exhibit places will be 15 in number. They will be devoted to fine arts, agriculture, education, manufacturers, varied industries, liberal arts, machinery, mines and metallurgy, transportation, horticulture, stockyards, and aviation. The total area will amount to 2,731,500 square feet. Their combined area will amount to 2,731,500 square feet. Frederick J. Y. Skiff, who is conceded to be one of the greatest exposition authorities in the world is in charge of the site. There will be a horticultural display of 50 acres within the grounds, 12 acres of rail playground and a 50 acre drill and aviation field. Ten acres will be devoted to the government exhibit, 40 acres to state buildings and 37 acres to foreign buildings.

The Exposition gates will be opened February 20, 1915, and will close December 4, 1915 giving an exposition period of 9½ months.

THE LOS ANGELES TEACHERS CONVENTION

By VIRGINIA GOODSELL

Los Angeles, July 29th, 1912.

The second annual convention of the Music Teachers' Association of California was held in Los Angeles, July 28th, 29th, 30th and 31st and the large attendance demonstrated the great interest taken in the active work of the music teachers of this State. The Gamut Club, which is composed of men of letters, artists, actors, business and professional men of artistic tastes and talents which is so well known for its hospitality, opened its doors for occasion and the spacious club house became the home of the convention. The delegates from all over the State arrived Sunday and Monday, July 28th and 29th and all were in a most happy state of mind for the reception and musicale Monday night, which proved a delightful prelude to the formal opening of the convention. The ladies and gentlemen of the Dominant and Gamut Clubs were the hosts and hostesses of the evening and received in the ball room of the club house where a pleasant social hour was enjoyed before adjoining to the Gamut Club Theatre to hear a splendid program. The singing section of the "Germania Turn Verein" (Maennerchor) Henry Schoenefeld, conductor, gave seven numbers, some with Josef Bischof as soloist and all were in splendid style and a good clean articulation that made the German completely understandable and enjoyable to all. Miss Helen Beatrice Cooper sang the big Aria from "Der Freischutz" which showed her beautiful voice to splendid advantage and she was compelled to respond to an encore, "Ecstasy" by Walter Rummel. Miss Lorna Greig accompanied her with splendid taste. The complete program was (a) Das ist Tag des Herrn (Kreutzer), (b) In der Ferne (Silber), (c) Mein Schatz zelein (Attenhofer), Maennerchor; Scene ed Aria from "Der Freischutz" (Weber), Helen Beatrice Cooper; (a) Sonntagsfrieden, (b) Das treue Mutterherz, (c) Margaret an Thore, (Henry Schoenefeld), Josef Bischof and Maennerchor.

Tuesday morning at 9:00, Fred. G. Ellis of Los Angeles, president of the Southern California Division of the Association, formally opened the session with an address of welcome which was responded to by Henry Bretherick of San Francisco, president of the State Association. Both gentlemen are most efficient in their respective offices and have been untiring in their efforts to further the worthy cause of this association. At 9:30 a concert was given by Mrs. Willis N. Tiffany, soprano, (c) "The Stars Singing in the Sky," and the first violin, Rudolph Koop, viola, Axel Simonsen, cello and Miss Alice Coleman, pianist. Mrs. Tiffany and Miss Coleman substituted on a few hours notice for Mrs. Minnie Hance, contralto and Homer Grunn, pianist, who were unable to attend. As both ladies are splendid arists with decided artistic success. Following is the program: Trio for Violin, Viola, and Cello, op. 8, "Theme and Variations," (Beehoven), Tandler Trio; "Romance," (Debussy), "Now Sleeps the Crimson Petal," (Quilter) "Spring is Not Dead," (MacKenzie) Mrs. Tiffany; "The Sustained C" (Tandler), "Hungarian Dance," (Brahms), Tandler Trio and Miss Coleman; "Solverski's Lied," (Grieg), Tiffany, Tandler Trio and piano accompaniment; Piano Quartette, (Ivenoff), Tandler Trio and Miss Coleman. At 11:00 Prof. Charles Louis Seiger, Jr., Dean of Music at the University of California, spoke on the subject of "Music in the University" giving a little outline of the work he expects to carry on. There was an intermission until 2:00 when Miss Eva Frances of Los Angeles gave an interesting illustration with six little children of "How the future members of the S. C. M. T. A. are taking their first steps in 1912." At 2:30 Miss Elizabeth Simpson (Berkeley) gave a very good illustrated lecture on the "Leschetitzky System and the Development of Modern Technique."

At 4:00 there was a splendid organ recital at St. Paul's Presbyterian given by W. F. Skeele and Ernest Douglas, F. A. G. O., assisted by Mrs. Edmund S. Shank, soprano. These musicians are well known here and this program was greatly enjoyed: Prelude in B minor (J. S. Bach), Minuet from a Violin Sonata (J. S. Bach), "But the Waters Overwhelmed Their Enemies" (Israel in Egypt) (Handel), Siciliano and Presto (4th Concerto) (Handel), Prelude and Allegro, Quasi Fantasia (Ernest Douglas), (a) In Moderato, (b) Adagio, Organ Solo, E minor (Ernest Douglas), Prelude (Founded on some old Northern Chimes) (Bertram L. Selby), Mr. Ernest Douglas, F. A. G. O.; Love Not the World (Prodigal Son) (Henry R. Vincent), Mrs. Edmund S. Shank; Fautasia in E flat (Saint-Saens), Pastoralie dedicated to W. F. Skeele (Morton F. Mosson), Nocturne in G flat (arranged by W. F. Skeele), Mrs. Ernest Douglas and Variations in G (Guilmant), W. F. Skeele. This, the first day of the convention, closed with a most happy event, the banquet at the Gamut Club house. About 200 musicians enjoyed the elaborate menu and are still singing the praises of the clever toastmaster, Mrs. L. Selby, whose delightful unconventional manner of introducing each speaker completely captivated the feasters. She said by way of introduction:

"Welcome. Yea, thrice, welcome,

We greet you every one,

May peace, love, health, and wealth be yours,

Till life is done."

Of these four beautiful words, we find in GAMUT of life's experience the DOMINANT chord is love, which leads to the HARMONY of the staff of the universal harmony. Music has been described as "a river of melody, which has nature for its source, art for its tributary and skill for its outlet." We are here tonight as members of an organization which has taken our little individual streams of melody, joined them together and turned them through one big channel into the ocean of harmony. The President of the Association will respond to the toast—"The Music Teachers' Association of California."

Here I will give the "Times" account of the introductions and responses.

H. Bretherick of San Francisco, the president, responded to "The Music Teachers' Association of California" which he lauded the benefits of the organization to the profession and said that it was to continue the benefits was to sail along smoothly. Miss Jennie Winston responded to "The Musical Man," saying that one reason the musical man is so popular is because he is usually a bachelor. C. L. Seeger of Berkeley responded to "Music in the State University," which she had just received from the music faculty. He said that America had gone abroad for music so long a time that they knew little else, but he hoped that something worth while might be accomplished here. Mrs. Selby made her best hits while introducing Carl Bronson to respond to the toast, "The Musical Woman." She said: "We are living in a wonderful age—the age of woman—and, not taking into account the number of years of that age, she is the most prominent figure in the world today, and that figure is usually good, owing entirely to the advance in the art of making." If there was a woman in the house who could say this and not feel guilty, it was the toastmistress, and this remark was received with a shout. She then said: "I have no more to say about the musical woman, which brought another shout, and then she presented Carl Bronson, as the man who had perhaps written the most recent bit of poetry about her. Bronson presented an idealistic allegory of Adam and Eve, whence came the wonderful musical gift, and paid homage to woman as partner in the beautiful art. Miss Jessie Lawrence responded to the toast, "The Federation of Musical Clubs," in which she said that she was probably chosen, not because she knew anything about the subject, but because she was the only one in town. Charles F. Edson's topic was "Our Guests," and he did full credit to the distinguished visitors who sat around the tables.

As the banquet came to an end the toastmistress said: "A beautiful and delicious evening which lift a soul upon a wave of delight and enthusiasm must cause it to expand and when a flood of melody pours in upon that soul, surely some of its cross floats out with the tide. With these most uplifting words "Music is harmony, harmony is love, and love is God" let us propose a final toast, "To Music. God's best gift to man; the one art of heaven come down to man, the only art of earth we take to heaven and the only art that can be taught and then closed one of the most happy events of the convention.

Wednesday morning at 9:00 Miss Carolyn Alechin (Los Angeles) gave an interesting lecture on "Applied Harmony." At 10:00 Miss Elizabeth Simpson, (Berkeley) gave a delightful little informal talk on "Art, Artists, and the Latin Quarters in Paris." Miss Simpson spoke in place of Lloyd Gilpin of San Francisco, who was unable to be present to give his little talk on "The Needs of the Musical Professional in California." At 11:00 this splendid program was given by the San Diego members: Mrs. Jane Litzenberg, Soprano, Miss Florence Norman Shaw, Violinist, Mr. Royal A. Brown, Pianist, Mrs. Maurice B. Hesse and Mr. Albert F. Conant, Acco. pianists. "Hungarian Rhapsody, No. 6 (Liszt), Mr. Royal A. Brown; "Caveau Plan," (La Folia), (M. Regalato) (Donizetti), Mrs. Jane Litzenberg; Concerto in A minor (Bach), Miss Florence Norman Shaw; Waltz Song—Nymphs and Fauns (H. Bemberg), Mrs. Litzenberg; (a) Romance (Alfred Heitch), (b) Saltarello (Edward German), Miss Shaw; Two pianos—"Concerto in G minor, op. 25 Mendelssohn, Mr. Brown, Orchestra; "Piano solo, Mrs. Conant. At 1:30 John C. Manning, pianist (San Francisco) gave this delightful artistic Chopin program: (a) Scherzo B Minor, (b) Preludes Nos. 23, 24 and 25, (c) Waltz, op. 70, No. 1, (d) Etudes, op. 10, Nos. 3 and 12; Sonata, op. 35; (a) Impromptu F sharp, (b) Berceuse, (c) Polonaise, op. 53.

At 4:00 there was this organ recital given under the auspices of the Organist's Guild at the First Presbyterian Church in Pasadena. Second Sonata, Allegro, Moderato, Larghetto, Allegro Vivace, (a) Marche Funebre, C minor, (b) Invocation, B flat, Grand Chorut, G minor. (Alexandre Guilmant, composer), Erskine H. Mead. Prelude and Fugue in C major (J. S. Bach), "Mein Glaubiges Herze Frohlocke" (J. S. Bach), Meditation in a Cathedral (E. Silas), Andante in F (Henry Smart), "From the Censer" (Solomon) (Handel), Mr. F. Shaal Hall, F. A. G. O.; Quartette, (a) Pleasure, (b) Pain, (c) F. Mason), "He Sendeth the Springs Into the Valleys" (Ware), Mrs. Willis N. Tiffany, Soprano, Mr. Burton G. Bloom, Tenor, Miss Kie Julie Christin, Contralto, Mr. Henry S. Williams, Basso, Mr. Morton F. Mason, Organist and Director. At the conclusion of the program a light supper was served in the beautiful courtyard of the Hotel Maryland. At 8:15, Mr. and Mrs. Thilo Becker (pianist and violinist) gave a Sonata Evening and it was a very great treat and proved a happy ending to the second day. We are indeed fortunate to have a man of Mr. Becker's musicianship in our community. The program follows. Sonata in C minor (Beethoven), Sonata in A major (Brahms), Sonata in A major (Cherubini).

Thursday morning at 9:00 there was a business meeting of the board and county vice-presidents. At 9:30, John C. Manning, pianist, completed his program, much to the delight of his audience, which the limited time allotted prevented him doing the day before. At 10:00 Miss Paloma Schramm, (Los Angeles) gave four high piano numbers and encore and we all felt greatly indebted to her for a real treat. Her rare technique and musicianship combined with temperament have won for her a large place in our musical world. Miss Schramm played in the place given Mrs. William H. Jamison and Homer Grunn for their two piano selection, as they could not attend. At 10:30 Henry E. Fasmore (San Francisco) read a paper on "A Plea for Higher Technique Among Singers." This was one of the real hits of the day. It was written in a clever, humorous vein and delivered and illustrated in a manner that brought

forth many hearty laughs. At 11:00 there was a general meeting of the Organist's Guild. Harmony was the key note of the session. At 2:00 there was the following very fine concert by Mrs. Bertha Winslow-Vaughan, Soprano, Mr. Axel Simonsen, Cellist, Mr. France Woodmansee, Pianist and Mrs. Gerald Rule, Accompanist: Concerto—A minor for Violinello (Saint-Saens), (a) Love is the Wind (Alexander MacFadyen), (b) L'Heure d'Azur (Augusta Holste), (c) Loh's Endings (Joseph Marx), (d) Inter Nos (Alexander MacFadyen), Mrs. Vaughn; Aria—"Ebben," from La Wally (Catalani), Mrs. Vaughn; Sonata for Piano and Cello, op. 36 (Grieg).

At 3:30 Mrs. Gertrude B. Parsons (Head of Music, Polytechnic High School, Los Angeles) gave a very good talk on "Public School Music" and spoke of the work now going on and the result gained. Her teaching music in our schools an dthe refining influence it had on young minds. At 4:00 the compositions of Los Angeles composers were given by some of our best musicians and both the compositions and their artistic rendition deserve the highest praise. Mr. Frederick Stevenson has given us a very noble setting to "The Salvation of the Dams" (From the Sanskrit). Compositions of Los Angeles Composers—Four Numbers from "The Rainbow"; a Song Cycle for two voices. Words by Madge Clover. Duet—"Light" Song—"Spring" Song—"Serenity." Duet—"Lift Thine Eyes" Waldo F. Chasels, Mrs. Estelle Hearty Dreyfus, Contralto, Mr. Clifford Lott, Baritone, Mrs. Gertrude Ross, Accompanist; Messe Brevis (Frank H. Colby), Members of St. Vibiana's Cathedral Choir, Quartette—Mrs. Frank H. Colby, Mrs. Lillian Scanlon Gee, Contralto, G. Cavaradosi, Tenor, Edwin Howe, Baritone, F. H. Colby, Organist-Director; Sonata (Quasi Fantasia), op. 53; for Piano and Violin (Henri Martean Prince) (Henry Schoenefeld), Mr. A. J. Stamm and Mr. Julius Berlich; "The Salvation of the Dams" (Frederick Stevenson), Mrs. Estelle Hearty Dreyfus, Mr. Axel Simonsen, Cellist; "The Ninety and Nine" (Frederick Stevenson), Mr. Clifford Lott, Mrs. Gertrude Ross, Accompanist. The last concert was given at 8:15 by the San Francisco members and, while interesting in spots, it was for the most part tiresome and too long. No doubt the artists wished all to honor Charles Seeger, Jr., who has recently taken the "Chair of Music" at the University of California, but a few of his compositions would have been sufficient to enable us to understand his unusual construction. However, everything went off nicely and our San Francisco brothers and sisters received a very warm reception. The Convention was a great success, and there was an average attendance of about 600 people. The spirit was of friendliness and goodfellowship which will surely bear good fruit.

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ALCAZAR THEATRE.

Bessie Barriscale's fourth and final week at the Alcazar begins next Monday evening with the first stock-theatre production in San Francisco of "A Royal Family," in which she will be aided by the full strength of the regular company and a number of specially-engaged players among the latter being Howard Hickman, a former Alcazar favorite. No more appropriate vehicle for the dainty star's farewell appearance could have been chosen, as the principal character, originated in this country by Annie Russell, bears all the traits to which Miss Barriscale's art, temperament and personality are best adapted, and in it she will be no less captivating that she was as Juanita or as "Trixie" Dupre. Indeed, it will enable her to repeat some of the most charming phases of both roles and introduce others with which her clientele is less familiar. Mr. Stanley, too, will be seen to excellent advantage in it, the part demanding different treatment to that exacted by his current impersonation.

"A Royal Family" was written by R. Marshall, the celebrated English playwright and had a long and prosperous run in London before Charles Frohman transplanted it to America and directed Miss Russell's three acts, all the scenes being laid in the capital of Arcadia, a mythical European kingdom. Between the ruler of Arcadia, King Louis VII, and Victor Constantine, the young Crown Prince of Kurland, and adjoining dominion, there exists relationship so strained that war is threatened, and to avert hostilities the King urges his daughter, Princess Angela, to marry Victor, whom she has never seen. The girl, however, believes that love should enter into marital contracts, and so informs the court Cardinal, who counsels her to obey the paternal command, but decides to save her from a distasteful union if he can. Soon afterward he introduces to her

as Count Bernadine a handsome young fellow who claims to be a tourist, and the cunning prelate manages that they see each other frequently and under conditions favorable to courtship, the result being of course, that they fall deeply in love with each other. But the little princess adheres to the promise she gave her sire and the holder of her affection goes away, but reappears at the betrothal ceremony as the bridegroom-elect, much to her surprise and delight.

Miss Barriscale will be seen as Princess Angela, Mr. Stanley as Prince Victor, Howard Hickman as a priest in love with the princess, Louis Bennison as the King, Viola Leach as his consort, Adele Belgarde as his mother, Beth Taylor as a lady in waiting, Burt Weston as the Cardinal, Charles Ruggles as the chief commander of police and Charles Gunn as the comptroller of the royal household, with all the other Alcazar players appropriately bestowed and a host of supernumeraries as lords, ladies, ambassadors and other folk usually attached to a court. Sumptuous staging is called for and will be provided, the places shown being an ante-room in the royal palace, the palace garden in summer (an exquisite scene) and the armory of the palace.

Herbert I. Bennett, the managing editor of the Musical Courier, who is spending his vacation in California, returned from the Santa Cruz Mountains last Monday where he had spent several days of delightful recreation. Among other things Mr. Bennett was enlisted as volunteer fireman, when a prairie fire broke out several miles above Wrights Station. Mr. Bennett claims that he is a better editor than a fire fighter, and that it is easier to kindle roasts than to subdue the stubborn flames. Had it depended upon Mr. Bennett's skill of extinguishing the fire, the forests in the Santa Cruz Mountains would be a thing of the past at the present

writing. Mr. Bennett does not look upon the wine when it is red. In fact he was so dry that the flames began to lick up his skin, with the result that the managing editor became sunburned by moonlight. However, there being no specified financial remuneration for volunteer firemen, Mr. Bennett's lack of experience in this direction can not be charged up against him. This morning



ELLEN BEACH YAW

Mr. Bennett left for Los Angeles where he expects to remain until the latter part of next week, when he will return to New York and resume his duties on the Musical Courier.

Miss Atha Gutman, pianist, an advanced pupil of Prof. E. S. Bonelli, will give a piano recital at Scottish Rite Auditorium, on September 19th. Miss Gutman has a repertoire of twenty classics of piano literature, and her program will be selected from among these. Her friends are looking forward to this event with much pleasure.

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BRABAZON LOWTHER.

Brabazon Lowther's prospective tour of the Pacific Coast has aroused interest is evidenced by the fact that his manager is closing his dates with the clubs in spite of the time being "off season" and many committees dissolved until autumn. The Amphion Club of San Diego, will open its artist series Nov. 20th with a recital by Mr. Lowther. He will also appear in concert in that city, and Mr. Lowther has been invited by Madame Tingley to sing at Point Loma. Mr. Lowther's excellent style and diction will prove an invaluable example to the students of voice who hear him, and it is his manager's intention to make his public appearance in San Diego, and other cities, within the reach of music students, by arranging special terms for them. It has been truly said that it matters not what amount of trouble the composer may have given himself to make his symbols represent the mood, the story, the sentiment of a song, all his art is lost to an audience if the interpreter has not the gift to reproduce it. Mr. Lowther excels in doing this—his voice is full of melody, charm and warm with color; it is a color in the voice which makes a song glow, and it is the absence of it which makes it fall flat. Mr. Lowther has ability to express strong, light, dark shade, and all between nuances. His piano effects are delightful, and in forte passages his voice comes out rich, round and full.

After his last London Recital the leading papers were almost unanimous in their expressions regarding the high quality of his performance.

ORGANISTS GATHER FOR BIG CONVENTION.

Representatives of the upwards of one hundred thousand organists of the nation will meet in Ocean Grove Auditorium, on the New Jersey Coast, on the morning of August 25th, for the deliberations incident to their fifth annual national convention. The National Association of Organists, under whose auspices the convention is held, represents the Democracy of the organists' profession. It does not partake of any of the aspects of an occupying or degree-conferring institution, but rather occupies the same position as regards fraternal fellowship and professional ethics as do the bar and medical



BRABAZON LOWTHER

The Famous Irish Baritone Now Being Booked on this Coast by E. M. S. Fite.

associations in their respective fields. During the six days of the convention there will pass under the glare of analysis and discussion the relations which the organist bears to his minister, his music committee and his public. The possibilities of the organ as a concert instrument will be considered and ways for promoting its more extended use will be advised. Discussions with the builders with a view towards partial standardization of the diverging types of console accessories will also assume considerable importance before any tangible results are achieved. The phenomenal growth in these mechanical aspects has amounted to a thing sort of a revolution in the building and manipulation of the time honored "King of Instruments."

And not to be entirely selfish in the matter, a liberal portion of the time of the convention will be devoted to a consideration of the future of American composition, and to planning measures for the encouragement of the American composer. Of course a large part of any convention held at the seashore must necessarily be the recreation indulged in between sessions. The sociability of these organist Democrats is almost proverbial among those who have once attended their conventions. The opening reception on the first evening is devised to bring the visitors into immediate touch with each other, and the banquet at midweek comes at the height of the week's festivities. A rest from too much music is what each organist thinks he has earned by the time the Summer comes, but this side will not be entirely neglected. There will be a daily recital on the big organ, and chorus of 700 voices on the closing evening. The United States Marine Band will also give two concerts on the opening day, under special arrangement with the government authorities.

Although the convention has always been held on the seaboard, the Nation-wide scope of the movement has impelled the recent transfer of the National Headquarters of the Association to Chicago along with the offices of the official magazine, The Musical World,

which is edited by Nicholas DeVore. The president of the organization is Clarence Eddy, perhaps the best known of American organists. Others of the officers whose names are well known in the musical firmament are Homer N. Barrett, Jr., J. Christopher Marks, William C. Carl, J. J. McCellan, Will C. MacFarlane and Frederick Schlieder. The membership reaches every state in the Union and every border province in Canada, even extending into England and South America. The headquarters of the national Secretary in Chicago are in the Grant Park Building on the lake front.

MIDSUMMER FESTIVAL OF MUSIC AND SONG.

In these midsummer days it is extremely refreshing to hear some delightful music, especially when you can be entertained on the porch, or lawn, or wherever it may be in the home, instead of being compelled to go out in the heat and crowds to hear it. That's what every Victor owner can do, and the August list of new Victor Records will give new pleasure with its splendid variety of music and songs by artists of note in the musical world. Those two famous singers, Alna Clark and Louise Homer, are heard in the "Quis est homo" duet, one of the most celebrated numbers from the Stabat Mater, and its noble strains are effectively given. Johanna Gadsch contributes a lovely interpretation of the beautiful "To Spring" from Thullie's delightful fairy opera, Lobetanz, Margarete Maroussier sings the favorite "Seguidilla" from Carmen with its fascinating rhythm; and Hildaeb's famous "Spielmann" is rendered by Rita Fornia.

It takes John McCormack to sing Irish ballads and he renders two melodies of Erin in his delightful style, bringing out the wistful sweetness of "Eileen Aroon" and the martial vigor of "The Star of the South" Tara's Halls." Two favorite opera arias are sung by Herman Jadowlaker, the young Russian tenor who made such a success at the Metropolitan, the numbers being the lovely air of "Wild My Dream of Youth" from La Traviata, and the beautiful "Rudolph's Narrative" from Lohengrin. Wagner number, Hagen's great soliloquy from Götterdämmerung, is admirably rendered by Marcel Journet. Two Chopin numbers are exquisitely played by that eminent pianist, Vladimir de Pachmann, his rendition of the C Minor Etude being so marvelous that it is almost impossible to realize that the right hand has not been used for a single note. Grieg's beautiful melody, "To Spring," which breathes the very spirit of springtime, is given as a violin solo by Mary Powell. John Lemmon plays a flute solo, the charming "Scherzo Capriccio" by Sabatini, which is well suited to the display of this artist's virtuosity. The melody of Irish songs by Victor Mixed Chorus is a "winner"; it is a splendid potpourri of the beautiful songs of the Emerald Isle, and the balance of the voices is admirable. Walter Van Brunt sings one of Chopin's Oldest and sweetest songs, "I Love the Name of Mary," and also "The Subway Glide," which describes the "glide" that passengers in the subway cars involuntarily dance. Elsie Baker, the popular contralto, sings the appealing love song, "I Love You Truly," and a vocal version of Rubinstein's Melody in F; and with Frederick Wheeler she gives a perfectly balanced and admirably sung rendition of "Drifting." Harvey Hindemeyer gives a well-known song, "Roses, Roses Everywhere," Campbell and Burr sing a charming ballad, "Sweetheart Sue." Marguerite Dunlap renders "Roses Bloom for Lovers," the melodious waltz song from the Rose Maid.

Ben Greet, the famous Shakespearean interpreter, gives two interesting excerpts from Hamlet and Much Ado about Nothing. Billy Murray sings an amusing song "I'm the Guy," and with the help of the American Quartet gets off an extremely funny burlesque on the Lucia Sextette. Ada Jones sings the "Deedle Dum Dee" which pokes fun at some of the new dances: Arthur Collins and the "That Girl Quartet" each sing a dainty song and Al Tolson, Eddie Morton and Bob Roberts contribute comic songs. Instrumental music is also well represented in this August list. Victor Herbert's Orchestra plays the famous "Naughty Marietta Intermezzo" from Mr. Herbert's opera of that name. Sousa's Band plays a medley of the best known bits from four famous Verdi works, and on the reverse side of this record Prvor's Band plays several excerpts from the Wagner operas. There are number of other selections by these organizations, and Herbert Clarke, the assistant conductor of Sousa's Band, plays a superb cornet solo, "Southern Cross." The "Omnia Intermezzo" played by Fred Van Eys is one of the best band renditions imaginable, and a brilliant xylophone solo by William H. Reitz of a part of the William Tell Overture is most entertaining. Every summer concert is made easily accessible to every one, for wherever there is a Victor dealer you can go and hear any and as many of these selections as you wish to hear.

Stage architecture is growing more daring with each new production that appears on Broadway. In "The Rose Maid," that is enjoying an all-summer success at the Globe, the second act shows the most extravagant setting ever attempted on a forty-foot stage. The action takes place both in an exterior and interior scene at the same time. The stage is a swash-bore hotel at Ostend, with its cables towering toward the sky. Palm room, lobby and grand stairways are shown on the first floor of the hostelry, with double piazza outside and

steps descending to the open air restaurant on the plaza in front. A merry dinner party is having a riotous time at the tables, while dancers and guests are circulating through the corridors up stage. Over the portico are the numerous stories rising one above the other, the whole giving an impression of an immense building and park at the seaside, with hundreds of people seemingly mingling in the action of the operetta. The scene is not only a triumph for the scenic artists, but also a masterpiece of stagecraft for Werba & Liescher, who are said to have in "The Rose Maid" even a more delightful musical work than "The Spring Maid."

"LARK ELLEN" SINGS FOR HOMELESS BOYS.

"Lark Ellen," the appellation bestowed upon Ellen Beach Yaw on account of her marvelous voice is well beloved in California, especially Los Angeles, and the reason is this: The most befitting compliment to a great voice is a great heart. Miss Yaw has both, and the beautiful manner in which she combines the two for the edification and elevation of humanity, has won for the love of thousands. It has been the chief factor in her successful career as an artist and explains her magnetic hold upon the human heart. Every year Miss Yaw gives a concert for the benefit of the Lark Ellen News and Working Boys' Home in Los Angeles, which, it is hardly necessary to state is the most important function of the season. There is no more pathetic sight in all the world than a homeless child, and there is no more inspiring sight than a sympathetic heart infused with a desire to assist in providing for it. Once a year Lark Ellen raises her wonderful voice in song in order to raise necessary funds for the home. The joy of lending a helping hand radiates from her luminous eyes and the marvelous tones issue forth from her throat with indescribable sweetness, a sweetness born of deep love and sympathy. The place which bears the name of the great songstress shelters boys gathered from the streets, from homes which are a desecration of the word, from the arms of overburdened breadwinning mothers, boys of every religion, name and condition. Whether good,

Karl Guenauer
The Venetian Virtuoso

bad, or indifferent, whether they are able to pay for care or not, just boys who need a home.

The home has no city or state support but exists solely upon the help of friends interested in the work. Miss Yaw is one of its most faithful missionaries and rightly deserves the distinction of having the home named in her honor. The annual Lark Ellen concert, therefore, is an event that speaks for itself. The program arranged for the 1912 concert, which took place on June 15th, was as follows, Miss Yaw having the assistance of Francis Moore, pianist, Ruth Hayward, a protégé of Miss Yaw and Ivy Plowe, Ruth, Teodora (Liszt), Mr. Moore, Book Scene from Hamlet, (Thomas), Polonaise from Nibbelun, (Thomas), Madame Yaw; Romance in D flat, (Saint-Saens), Vivace, (Widori), Mr. Plowe; One Fine Day, from Madame Butterfly, (Puccini), Madame Yaw; L'arcade, (Chopin), Mr. Moore; Dome Epais, (Debussy), Madame Yaw and Miss Hayward; I Love You, What the Rose Is, (Moore), (Hoffmann), How Beautiful are the Days of Spring, (Massenet), Spring's Invitation, (Yawi), Madame Yaw; Caprice, (Moore), Waltz in E, (Moszkowski), Mr. Moore; Scene from Faust (Gounod), Miss Hayward; the Nightingale, (Masse), with flute obligato, Madame Yaw.—Musical Courier, July 24, 1912.

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Recently, Zimbalist, the great Russian Violinist, together with Harold Bauer, the famous pianist, played a matinee engagement at Scottish Rite Auditorium. Samuel Chotzinoff, accompanist of Zimbalist, on that afternoon first tried a Mason & Hamlin, Style BB-1. So impressed was Chotzinoff that, while the piano has told its own story under the touch of their own fingers.

under contract to play another piano, he purchased on the afternoon of his arrival in New York the counterpart of the piano which he tried in San Francisco. This is but one significant instance.

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To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend to artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning August 1st, we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE ADS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications pertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Reilly Street, San Francisco, Cal.

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MR. EDSON'S STATE SYMPHONY IDEA.

In a recent letter to Thomas Nunan, the industrious and successful musical editor of the San Francisco Examiner, Charles Farwell Edson, County Vice President of the California Music Teachers Association for Southern California, outlined a plan of his about a State Symphony Orchestra which is at least worthy of discussion. We print Edson's letter in full:

A State Symphony Orchestra—a dream that can come true! It may seem on first glance to the ordinary layman that an appeal for a State symphony orchestra is something visionary, impractical and entirely in keeping with the so-called artistic temperament, but when you look at the big things in any other business you will get results, and not until then. Wherever they have a permanent symphony orchestra in America, they have in close proximity to it about 1,000,000 people at a low estimate, and those people are the ones who support such an organization, because in America, unfortunately, there has been no attempt made to make good music popular. We have protected our people from diphtheria, smallpox and all contagious diseases; we have finished the dime novel and the blood-and-thunder tale from our public libraries; we have even gone to the new moving picture field and have insisted that no pictures shall be shown dealing with crime or suggesting any criminal intent to the young mind. Some cities have even given free concerts in the hope that the people would derive some good and so pay for the investment. For this is a business age, and unless we can put our music upon a business basis there is no hope for it.

It costs about \$25,000 a year to properly maintain a first class symphony orchestra, and it is out of the question to expect or ask any city in the State of California to go to that enormous expense, for it would be a burden, and when anything is burdensome it is only a question of time when it goes by default. But if we would take the cities of the State of California who now buy good music in the shape of visiting artists such as the Russian Symphony, Damrosch, Sousa's Band, we would find that we have about 1,000,000 people who appreciate good music in those cities and that they are willing to pay for the kind of music they want. Therefore when we find these facts it would be a very easy matter for those cities to co-operate through their Chambers of Commerce and build up a State symphony orchestra on the big broad lines of having this a musical California, the music center of this western world. And it is the more imperative that we take up this burden now for the reason that we are to have a magnificent exposition in San Francisco in 1915 and if we begin this year and hire seventy first-class men, taking the best from San Francisco and Los Angeles and putting them under the charge of Mr. Hadley, who is at present the head of the San Francisco Symphony Orchestra, by the time of the exposition we would have a first-class band. We could engage six big directors from all over the world, let each one have the orchestra for a month in order to work out their own interpretations, and we all know that once the band is together, the leader is the one who does the work. We would save a great deal of money for the reason that it would cost less to engage Mr. Hadley for a year than to pay for the expenses of his entire orchestra out here and back, and I feel that the big men of America have enough interest in America musically to co-operate with San Francisco at that time to make it a great exposition.

The various cities of the State would get just as many concerts as they were willing to pay for, or in other words as many concerts as the population of the respective cities hears to the State at a whole. One man said to me, "What would Fresno get?" The answer was, just what she paid for, two or three, or just what she might elect. This is not a visionary dream of a temperamental musician, for I explained our California situation to Emil Oberholzer, leader of a Minnesota symphony orchestra, and Frederick Stock, leader of the Leipzig orchestra, and after mature deliberation the both concluded that this is the only plan and the only practical plan. It would give the whole state an opportunity to get the benefit of the organization and put it at a price that they could afford to assume. And Mr. Stock said: "It is really the only thing to consider, for the State now undertakes the education of the students in its schools, including music, and this would be the real way to interest the various large cities and make it possible for them to have a really great orchestra all the year." It would mean more than this, for in the summer months, when there is not the need for as great an orchestra as there is the other eight months of the year, we could very easily divide the band into two or three parts and these could play at the country houses and mountain resorts, where the people from the cities are spending the summer. In this way we could play a smaller orchestra for the people and give them some of the music they are entitled to, just as the people who love their symphonies.

We owe it to our State to have a great symphony orchestra, for the reason that at our State University

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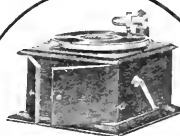
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we have now an amphitheatre that will seat 10,000 people, and there should be some way by which the university could put on the higher musical forms with its own chorus and the State orchestra, so that we could really have a higher education at the State University. But a great orchestra does not belittle itself when it plays something that the people love to hear, for we all know that most of us can be appealed to along the lines of the human emotions more easily than the purely intellectual ones, and there are beautiful waltzes and dances that could be planned for the benefit of the people, with once in a while a movement of a symphony to let them see what the higher forms are like. In addition to all this, with an orchestra giving a hundred concerts a year it would allow our local musicians to have an opportunity of singing and playing with a big orchestra, and we should consider that very strongly from a patriotic standpoint.

We are sending pupils out of the State by the hundreds, to Chicago, New York, Boston and to Europe, simply because we are not giving them the opportunity at home that they need for their development. The Chambers of Commerce are only too ready to assist a manufacturer in building up a new business or a real estate firm in opening up a tract. The State University sends out a train each year to tell farmers how to raise better crops, but it has never seemed to occur to them that music is a business and should be fostered just as any other business. We musicians of California who are in our State Association feel that possibly it has been our fault, and now we ask that the State seriously consider the formation of a symphony orchestra on the lines proposed, for it goes without saying that music is an elevating influence in a community. There is no small town away in the mountains in which you will not find the phonograph or player piano, and unless there had been a yearning for the music those instruments give they would not have been purchased.

When we know all these things, it seems to me the height of folly that we do not undertake to remedy the situation. California can be made the great music-loving State of America, for the reason that our boys and girls can grow up in a free, pure air and can be out of doors twelve months in the year. That goes toward a fine physique and art should accompany a well-developed mind and a free soul. Music lifts the cares and worries of every-day life and floats them up on the invisible

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chords of infinite harmony. Where there is a will there is away. This is the way. Has California the will to be the first one doing something for the artistic uplift of a whole State?

Now we want it distinctly understood that in disagreeing with Mr. Edson we do not criticize him for trying to attain big things for music in California. We need enthusiasts like Mr. Edson. And if he thinks that dreamers and visionaries are equivalent to useless people, he is mistaken for many a time has a dreamer and a visionary laid the foundation for the greatest social evolutions in the world. We need dreamers and visionaries just as much as we need practical men. The mistake Mr. Edson makes is not so much the impossibility of a scheme to organize a State symphony orchestra, as the impossibility to organize it in the way in which he suggests. In the first place \$25,000 is not enough money to support a symphony orchestra which must be permanent to appear for certain periods in the various cities of this state. The San Francisco Orchestra is not a permanent institution and yet it required a guarantee of \$20,000 and box office receipts of nearly \$20,000 to give only twelve or fourteen concerts last season. The Philadelphia Orchestra had deficits of from \$60,000 to \$80,000 a season when it became a permanent orchestra under Schenck, and it was operated on the most economical basis possible. The New York

MADAME VON MEYERINCK IN LOS ANGELES.

onic Orchestra, we are told, had a deficit of last season and it is not a permanent orchestra. Mr. Edison says "It is out of the question to ask any city in the State to go to that enormous expense meaning the bagatelle of \$25,000, for it would be a burden, and when anything is burdensome it is only a question of time when it goes by default." As a matter of fact \$25,000 would not be a burden for a big city. Los Angeles, we are sure, spends at least 20,000 to 25,000 dollars for its symphony orchestra, which is not permanent, and has done so for many years, and will do so for many years to come. All great symphony orchestras are supported by one city. Hardly any of them make money by going on the road. Indeed we believe that a permanent orchestra is only then possible when it is identified with one community, and pays visits to other communities.

Because a community takes pride in its institutions it will eventually see it to it supports them. The San Francisco Orchestra or the Los Angeles Orchestra will be kept up as a matter of community pride, and the way to make these organizations permanent is to see to it that wealthy residents of these cities are made to understand how valuable these assets are to their cities both from an advertising and educational point of view. What can be done in Eastern and European cities can be done in Pacific Coast cities. And when the San Francisco and the Los Angeles orchestras are finally made permanent by the subscription of guarantee funds sufficiently large to sustain them, they can just as well give occasional concerts in interior cities as a State Orchestra could. In this manner the State Orchestras given in the interior cities without fear of financial failure, for the two biggest cities in the State would guarantee the losses. We believe in two permanent orchestras for California, because we believe in competition, as in that case each organization will try to overshadow the other in matters of artistic interpretation and efficiency in material. If all the State Orchestras were directly interested in the same point of view, the financial point of view, they would have a right to demand representation on the Board of Directors, and as it is our belief that too many bosses spoil any enterprise, we feel sure that a statewide interest in the business proceedings of an orchestra of this kind, would complicate those too much, even though the managers could be engaged. The last State Orchestra from a committee, the last State Orchestra would have to report to the subscription basis. We agree with Mr. Edison about the necessity of bringing our people in touch with good music, but as soon as the San Francisco and the Los Angeles symphony orchestras, which already exist, can be made permanent the problem is easily solved. The State Orchestra becomes a superfluous proposition. What is the use of getting at a simple proposition in a roundabout way, when we have the nucleus already at hand with which to start a good campaign.

MISS GARRICK LIKES MUSICAL REVIEW
CAMPAIGN

We take pleasure in publishing the following letter:
San Francisco, July 29th, 1912.

Editor Pacific Coast Musical Review:—

Your first installment in the series of articles in behalf of our resident artists is indeed a very fine argument and without doubt will make a favorable impression on those who have it in their power to recognize our resident artists in a fitting manner, that is in a proper remuneration for their services. I can not understand how any one could be accused of commercializing the art in looking for a reward for services, for "reward sweetens labor," and if one receives nothing but empty praise there is not enough of an incentive to do great things. And for those who depend solely upon their art, I should like to ask, how long they could exist on empty praise.

It is strange to think that those engaged in the other professions receive a reward for services rendered, but those of a musical profession—the biggest of all—are expected to donate their services or else are given a paltry amount. I refer of course to concert artists. Your campaign will most certainly bear good fruit, for you have the interest of our artists at heart and the readers of your articles will take effect. With best wishes for the continuance of these able arguments, I remain with kind regards

Yours truly,

MARY CARRICK.

1235 Fell Street.

Mrs. Lillie Birmingham and her daughter Miss Alma Birmingham are enjoying their vacation in Santa Barbara and are having a delightful time. Both are enjoying the fine climate and are becoming bronzed from continuous sun baths. Mrs. Birmingham participated in the Teachers Convention proceedings and says that she enjoyed her visit to Los Angeles. She met several charming people. Mrs. Birmingham will be home about August 15th and expects to have a very busy season.

Mr. and Mrs. H. B. Pasmore are spending the summer in Southern California, where at Pomona College, Mr. Pasmore will devote five weeks to teaching a large class of the younger professionals. The class has been organized by Prof. F. A. Bacon, the college dean. Mr. Pasmore presented a paper entitled "A Plea for Higher Technique Among Singers" before the music teachers' convention on July 9. The Pasmore Trio, Misses Mary, Suzanne and Dorothy, with their younger sisters, Harriet and Edith, and their brother John, will spend their vacation in camp, as usual, this year in Sonoma county.

Mr. Hother Wismer, violinist, left on Tuesday for British Columbia for a vacation, and to visit friends. He will be gone until August 25th and will resume teaching on September 1st.

Madame von Meyerinck is enjoying quite a success in Los Angeles where she has recently located. We called on her at her artistic open air studio, 949 West Seventh street and found her busy writing a book on singing which should be of much use to those teaching music in the public schools. A. Roncovieri in San Francisco, and Mr. Francis in Los Angeles, showed marked interest in the work. We can not do better than reproduce the following interview published in a recent number of the Los Angeles Record:

Madame was making tea in the open-air studio, 949 W. Seventh street; two men were unpacking an organ and making a most unobtrusive noise in the process, and I was trying to force the keen edge of my inquiries through the general tumult. Madame's card—Baroness W. von Meyerinck—is impressive; madame's work merits attention or I should not be writing about it, and madame and the studio together—well, I forbear because madame told me most emphatically to emphasize her practicality. I desire to help the musical life of this city in a practical fashion," she declared, her fluid head enveloped in a cloud of steam from the tea pot. "All my life I have worked on a book, worked hard and practically—I know how to work practically, because I am a vocal teacher and know the needs of the human mind and the human voice in regard to music.

"Now my book is finished, my previous book. It is not only finished, but has been criticised and approved by David Latham, than whom no one has the welfare of American music more deeply at heart; Roncovieri, of the San Francisco board of education; Mrs. Waters Dean, teacher of music in Los Angeles high schools; Miss Mary McGlade, assistant superintendent of music in the San Francisco schools, and Miss Maude Stevens, until recently one of the music teachers in the Normal here. When I brought the book to the teachers' convention in Los Angeles, I brought my book along, and here it is. Now I have decided to live in this lovely city and the musicians here hope to see my methods adopted in local schools." "Have you had any experience in school music before?" I inquired. "To be sure," was the smiling reply. "I went to China some years ago and helped establish the study of music in the schools of Szechuan. I took my own teachers and left them there; and sometime when the disturbances subside I shall go back and help my Chinese pupils, whom I trained in San Francisco, to establish themselves as trainers in their native land.

"But I want to tell you about my book. My idea has been to have a text book adopted in the public schools and to provide a systematic course of training extending from the first grade through the high school. No such book has ever been used. At present the method of for the supervisor to get her teachers together once a week and outline a course of instruction. But the course outlined for any given grade in Los Angeles is not necessarily the same as that given in a graded grade in any other city. There has been, up to date, no standard text book on music for the public schools. All private music teachers have labored under terrible difficulties because those who came to them with the intention of making music their profession did not know the a, b, c of the art. That condition is rapidly passing away, but there is one grave mistake—grades are being set by my way of looking at it—made in the high schools. The pupils are made to sing at a time when their voices are most delicate and most likely to be damaged. The more beautiful the voice the greater the danger, since the students with good voices have heavy demands made upon them.

"Now, my idea is to train the brain and understanding to an appreciation of music and leave the actual work to a later date. I wish," she said very earnestly, "that you would try to show the public that music is not just a fad. It is closely related to health and character. Look at this studio. Doesn't it spell health?" It certainly did. The walls extended only to within three feet of the ceiling, the space above being latticed with redwood strips. The gables were open to the sky and a giant locust tree poked its green nose through one of the windows. "Singers need air, abundant and fresh," continued madame. "That makes for health. Now I will tell you what makes for character, perseverance, exactness and regular habits. Can any one be a musician without developing those traits? Certainly not. We all know more or less of the sweetness and softness that come with music, but we seldom think of the stern stuff behind all musical success." She threw herself back on the little sofa where we were sitting and clasped her hands back of her head.

"Now here," she said, "is a most important point. Singing lessons break up lacing. I am in perfect earnest. Maude Fay, Wagnerian prima donna of the grand opera house of Munich, was one of my pupils. When she came to me she was laced so, clasping her well proportioned waist and conveying the idea of terrible constriction. "I made her take her corset off and she developed a marvelous voice and a splendid figure at the same time. Many German women in the past died of what the physicians call 'corset liver,' but none of our singers. Some women can be made to think of music as a little sofa where we were sitting and clasped her hands back of her head.

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LAURETTE TAYLOR AT THE ALCAZAR.

Season Will Open Next Monday Night in "The Girl in Waiting."

Laurette Taylor's season at the Alcazar, beginning next Monday night promises to be a red-letter period in the history of that playhouse. No actress has come to San Francisco with better prospect of being encouragingly received, for her Broadway triumphs and more

recent capture of Los Angeles, where she has just concluded an engagement that broke all box-office records there, have fired the city's theatergoers with eagerness to ascertain for themselves the secret of her rapid rise to national prominence. They desire to sit in presence of the captivating personality and witness the nique acting methods of which so much has been written by this country's reviewers. Hence the unprecedented advance sale of seats for each of her performances next week.

"The Girl in Waiting," a comedy by J. Hartley Manners, is to be the medium of Miss Taylor's introduction as an Alcazar magnet. It has never been presented here, but New York and Chicago have warmly commended it and pronounced her work in the title part a feast of delicious fun. In the cast with her will be Forrest Stanley, the complete roster of Delasco & Mayer's players and a number of specially engaged people.

All the scenes of "The Girl in Waiting" are laid in England, the audience being conveyed from London to Devonshire and back again, and the main plot hinges on the whimsical way in which Lillian Turner (Miss Taylor) faces certain serious situations. She is the daughter of Joshua Turner, M. P., a convivial spirit, and through a ludicrous blunder on the part of several people she finds it convenient to retire to a Devonshire village in which her aunt manages a tea house, where she assumes the role of a waitress. There her identity is discovered by George Heilmann (a young man who makes a specialty of reforming criminals, and he falls in love with her while suspecting she is associated with a thieves' hand, a suspicion which subsequent circumstances serve to strengthen until the final climax brings realization of his error and assurance of further matrimonial bliss. So many complications are woven in the fabric of the plot that it can only be grasped by watching the plot's unfolding, which is made both interesting and extremely amusing by Miss Taylor's art as a comedienne.

Louis Benson will be seen as a typical Scotland Yard detective, Bert Wesner as the heroine's bibulous father, Harold Holland as a baronet, Charles Fuggles as an instinctively honest youth, and a Welshman for covering other people's jewelry. Edmund Lowe as a receiver of stolen goods, Adele Belgrade as the hero's mother, Viola Leach as the kleptomaniac's maternal relative and Bert Taylor as the cashier at the tea-shop, with all the other favorites appropriately bested.

In the prologue is shown Seamore Place, London, at 3 o'clock A. M., while rain is falling; the first act takes place in an aristocratic town house, the second in the tea shop, the third in a country mansion, and the fourth at the same place as the first.

There will be only one week of "The Girl in Waiting," as the terms of Miss Taylor's contract necessitates her first presentation on any stage of "Barbaraza," a play of modern Greece, on Monday, August 19th. Her work also came from the prolific pen of J. Hartley Manners, who will personally supervise the preparations for its premiere.

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BEHYMER WRITES INTERESTINGLY FROM BAYREUTH.

California Impresario is Having an Excellent Time and Regrets That He Can Not Devote a Longer Period to Investigating Europe.

Bayreuth, Bavaria, July 11, 1912.

My dear Metzger:—

Have just returned from the Semmering above Vienna where I had a splendid vacation of a few days. I am having a wonderful time over here and I am so sorry that the time is so short. I shall not have half long enough to see all those who expect me. I had a splendid visit with Madame Gadski in her beautiful home in Berlin, and my daughter Elsie had a fine time with Madame Gadski's daughter. I am sending you a few pictures taken in Madame's home, while we were there, one with Madame Gadski, Gertrude Beswick, vocal teacher of Los Angeles, and my daughter. Then there is a group at the dinner given my daughter and myself and reading from left to right shows Frieda Gadski, Madame's niece from Stertin, Mr. Schneider, Gadski's accompanist, Herr Burg, comedian at the Hof Theatre, Elsie Behymer, Madame Gadski, L. E. Behymer, Gertrude Beswick, Mr. Anderson, a Chicago baritone, and Reginald Denning, organist and accompanist from Pasadena. (We shall publish the picture in a later issue.—Ed.). Madame's home is an elegant one and so tastefully arranged, and she certainly entertained us royally.

Gadski is preparing several excellent programs. Among these are three complete recital programs, one immense Wagner program and a grand operatic program to be given with grand orchestra. I am going to try to have the Wagner program presented with the Los Angeles Symphony Orchestra, and it surely ought to make an impression in San Francisco. It might be given with Steindorff at the Greek Theatre. I do wish you were over here. Gadski opens her season in San Francisco this year and is going to give the people the best she has. She ought to be a brilliant success as usual. I took in the big Music Festival in Vienna and am sending you a program of it. Miss Dorn's father and mother gave me a delightful reception. They had seats saved for me for everything. I met the management the second day and could hear anything at all. I took in both the dramatic section and the musical part. I had ten days of entertainment and sight seeing. The Vienna Philharmonic concerts under Nickisch, Bruno Walter and Weingartner were remarkable, the latter especially, and the vocal offerings equally artistic.

Everybody in Europe who is anybody in music was there it seems. The grand opening, Mozart's Figaro, was simply wonderful, and the Drama by Raymond, "Le Prodiges," a feast of dramatic art, as all the great actors and actresses from the various Vienna theatres took part. They call me "The American Flea" over here, because they say I see and hear so many things. No tower is too tall for me to climb, no crypt too deep to delve into. I want to touch all the sarcophagi of the dead kings and queens, I bow before the tombs of the composers and writers. I see the museums, the libraries, the play grounds, the Art galleries, and hear

as much good music as I can. I am now here in Bayreuth to attend the rehearsals for the Wagner Festival plays. Elsie is Madame Schumann-Heink's guest for all the Bayreuth and Munich season and lives with her at her home. We have quite a big party: Mrs. Stanley White Morsehead of San Francisco and her son, Madame Schumann-Heink and her son Ferdinand, Mrs. Beswick of Los Angeles, Mr. Denning of Pasadena and a few more. I had a delightful visit with Mr. and Mrs. Dippel the other day and had two days at Buda-Pesth. Was at Karlsruhe two days and two days in Baden. It has been rapid progress and so much to see and hear that it needs a rapid-fire-eye-sight and an instantaneous-plate-brain.

Mr. and Mrs. Dippel are at Rudolphshof, new Vienna, and will be for a month. He is coming over to Bayreuth for a few days. He has his repertoire almost ready for the coast and all his people engaged. He will have the list ready for us by July 20th and will send it out to Leahy and myself. I am sure that you can boost the Chicago-Philadelphia Company to the finish as they are sure heading all their energies to equal the Metropolitan Opera Company this year. Will write soon again.

Yours as ever,

"BEE."

Editorial Note—We desire to state that Mr. Behymer writes these letters to the editor personally, and does not expect us to publish them in full. We are supposed to take all the interesting points and work them over. But there is so much of interest, and Behymer's style is so characteristic that it would be a pity to miss anything or even change it. We feel, however, in justice to Mr. Behymer, to explain this matter.

as we know he would not be quite so personal did he know that we published his letters verbatim. We know Mr. Behymer very well, and we do not like to put him in a wrong light. So we repeat, these letters as originally written by Mr. Behymer were not intended for publication, hence the intimate tone of their contents.

The huge flag-pole presented to the Panama-Pacific International Exposition by the citizens of Astoria, reached this city in one of the giant rafts of the Hammond Lumber Company, and has been towed to the Exposition site at Harbor View. It was sent by Mayor Henderson of Astoria, as that city's contribution to the wonderful Exposition that is to be held here in 1915. The pole was originally intended for the Astoria Centennial Celebration, but it was so long and heavy that it was impossible to raise it. The dimensions of the flag-pole as given by an expert timber scaler are as follows: "Douglas Fir, a perfect piece of timber; base 56 inches, top 23 inches; estimated weight 93,061 pounds. Cubic contents 1558.52 cubic feet; contains 23,515.46 solid lumber feet; length over all 246 feet." The special flag, which is to be flown from this flag-pole, is to be furnished by the citizens of Astoria. It is planned to hold appropriate ceremonies when the pole is raised and old glory is unfurled from its lofty peak.

There will be no Isorrottes at the 1915 Universal Exposition. The Department of Exhibits is in receipt of a communication from the Philippines setting forth that fact, and also stating that one of the clauses of the bill passed by the Philippine Assembly setting aside a sum of money for its participation provides: "that no part of such funds shall be expended in exhibiting people belonging to the non-Christian tribes."

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NEW YORK CITY

A SUCCESSFUL VOCAL ARTIST.

Our attention has been directed to Madame Lelia Rayer by one of her San Francisco friends, Mme. Rayer is a dramatic soprano with a remarkably fine voice of extraordinary range and power and she is attracting unusual attention in the musical circles of the East. The young woman, who is still in the spring time of her career, possesses an attractive physique and personal magnetism combined with an ability to make friends with her auditors. Her public appearances have been confined until recently to vaudeville shows and song recitals but lately she has been appearing with well known bands and orchestras. At present she is under management with Signor Oreste Versella, whose concerts at the Casino on the Steel Pier in Atlantic City, N. J., have been popular events for the past ten years. Madame Rayer is the daughter of a ceryman in Indianapolis. She has been studying in New York for several years, lately under the well known teacher Francis Stewart, formerly of California. It is both her and her teacher's ambition that she shall appear in grand opera in the United States, without the necessity of a European course of study or reputation. One enthusiastic critic of Atlantic City wrote of her as follows:

Signor Oreste Versella and his famous band, which has played annually for the past ten seasons on the Steel Pier at Atlantic City, packed the National Theatre here last night and gave a selection of music that has never been heard before. Among the Italian musical organizations in existence at the present time, the band was Madame Lelia Rayer, an unheralded singer who, from the opening notes of her first song, sprang into instant favor with the thoroughly musical audience present. Madame Lelia Rayer (which is the singer's own name) aspires to Grand Opera without having first studied and gained recognition abroad. She is being aided in her desire by Francis Stewart, of California, who is conducting a studio in New York City. Judging from her wonderful vocal exhibit of last night when the audience was held spellbound until her last note had died into a mere whisper, she is due to accomplish great things in the operatic field. There is no other singer at the moment that could attempt colorature and dramatic roles at the same time. This enthusiastic young woman not only attempts to sing them, but she DOES sing them.

The time worn phrase "out-sang the flute" often used when speaking of the successful rendering of colorature roles is not now merely the praise of an overblown music critic, charmed by her personal magnetism, but a sincere fact. Madame Rayer's voice is a tremendously high note it is not bitten off like those of a tenor striving for great applause by the very force of dynamic lungs, but beginning pianissimo, it swells to forte, recedes to piano and is waited away into nothingness, as light as a zephyr. In the dramatic roles where fire and force and lurid flashings of passion, are to be depicted by the human voice, Madame Rayer's notes in a stupendous outburst that fairly lifts the audience into sheer ecstasy, while the innermost fiber of the being is thrilled, as though the soul were the string of an instrument caused to vibrate in thorough harmony with every inflection of her voice. Mme. Rayer's voice, great as it is, will doubtless continue to improve, but even now the softness and the strength, the flow as smooth as liquid, and are also extremely flexible, while the middle register, which in most singers is often neglected at the expense of the upper tones, is as clear, if not clearer than most of the famous stars of today. The upper altissimo notes, ring clear and flute-like and seem to be the very essence of the soul poured forth in a rich flood of sound.

Mme. Rayer is the daughter of a Methodist minister, and sang in her father's church in Indiana when a small child; later she was praised so highly by Schumann-Heineck, that she was fairly forced by her friends to adopt a stage career. An early marriage put an end, for a time, to her aspirations; but after the death of her husband, about two years since, she again took up her studies and has been under the guiding hand of Francis Stewart. Her repertoire at the present time includes such well known favorite operas as Aida, Cavalleria Rusticana, La Gioconda, Santuzza, Tosca, and others. At one time when she asked for a chance to sing second roles in the Boston Opera Company, the director, after hearing her, advised her to study the star roles, and predicted that if her voice improved, as he felt certain it would, she would be creating a furor in a short year or two. This prophesy is now coming true. Signor Versella is certainly fortunate in having so able an assistant in this wonderfully voiced singer.

HEADLINERS AT THE ORPHEUM.

O'Farrell Street Playhouse Shows Strong Acts and Stars.

Two features have held the undivided attention of the attendants at the Orpheum Theatre the past week. One was "A Light From St. Agnes" the other was Chick Sale in "A Country School Entertainment." The first recited a story of a murder scene, and the second a gawdewoman realism is not to be exceeded even in the crowning effort of Wilkie Collins in "Man and Wife" or Charles Dickens in the murder of "Nancy Sikes." Madame Bertha Kalich and John Harrington are the stars in "A Light From St. Agnes," which is a three character playlet. A story of wrongs is developed, then the murder scene, and the recital of the story of a Louisiana village, in whom conscience has striven to die and caused her to run counter to the purposes of the murderer. The murder is accomplished before the eyes of the audience. The woman lies dead on a couch. Then the morning light, garish and startling falls through the window, revealing the floor and then rests on the dead woman. The recital of the story is used so that the couch and the garments of the woman seem to be saturated with blood. The development of the plot is swift but not over hurried. The acting of Madame Kalich and John Harrington was wonderfully effective. The audience insisted upon recalling the players repeatedly. The capacity of the Orpheum audience is

large. Anything that so well done goes as vaudeville—even the most terrible of murders.

Chick Sale in his "Country School Entertainment" kept the people laughing all the time. His representations of the woman school teacher, the awkward boys and girls of the country school and the old man of the school district who makes the "closing remarks," are very funny. In facial command, Sale cannot be very easily beaten. There was the usual collection of clever stage people through the week to make the show worth while.

DAVID H. WALKER.

"PATIENCE" IS MADE A SPLENDID SPECTACLE.

Shubert-Brady Company Scores Record Performances in Presenting Tameful and Pleading Opera.

When the curtain rose on the opening scene of "Patience" at the Cort Theatre the early part of the week, where the all-star cast of the Shubert-Brady Company has been achieving constant successes, the audience immediately manifested approval. So elaborate a scene in connection with comic opera has seldom been witnessed in San Francisco. The "twenty maidens" were grouped, costumed and equipped with accessories as on a truly superb scale. No accessory that could have been suggested to add to the completeness of a splendidly picturesque introduction was absent. It was white and silvery with a view of pleasing landscape and an ample abundance of tints of the superaestheticism of the opera was the purpose of the librettist to ridicule. Then when the minor choros and principals in glittering uniforms were added, red coats and shiny accoutrements, some very excellent solo and chorus singing fitted in so well that the intention of Messrs. Gilbert and Sullivan in all regards were well fulfilled.

The auspicious opening was followed by a performance so adequate in its details, that the whole was a record-breaker in the history of "Patience." After this it will be very difficult to ever have a "Patience" revival in this city that can escape comparison. Of all the Gilbert and Sullivan works "Patience" is the most pleasing to me, taken as and judged from the musical view point an entirety. Given as a sequel to the two previous operas, it was in the right place. The "Bum-bum-bum" of De Wolf Hopper was cleverly handled and its fantastic possibilities were strongly obvious. Haffer's make up was excellent. He added to the drollery of the presentation by some irrelevant side remarks when the audience insisted upon his making a speech. Blanche Duffield was a good "Patience." Arthur Cunningham, George MacFarlane and Eugene Cowles held up their previous records in the "Patience" revival.

The general perfection of the work and the careful adherence to the prevailing idea of the opera were sufficient to make a strongly favorable impression even if the vocal talent had been less conspicuous. The ensemble work was excellent. The choruses were particularly good. Miss Alice Brady was announced to take the role of "Patience" on Wednesday matinee. "The Pirates of Penzance" was put on Thursday evening, August 8th, too late to be reviewed here. Next week crowded houses will be the rule for the attractions will be fine.

DAVID H. WALKER.

INTERESTING EXPOSITION ITEMS.

The National Commercial Teachers Federation which is made up of five Conventions: The National Business Teachers Association; National Shortland Teachers Association; National High School Commercial Teachers Association; National Penmanship Teachers Association; and the National Private School Managers Association; at its closing session in Spokane recently, adopted resolutions to meet in San Francisco in 1915. The Federation will bring to San Francisco in 1915 fully ten thousand people. It will interest in the Exposition every private School in the United States and all high Schools, Colleges and Universities with Commercial and Economic Departments. The campaign to secure the meeting for San Francisco was conducted by J. L. Borch of the Fremont High School, Oakland, James A. Barr, Secretary of the California Teachers Association; E. P. Smith of Berkeley; Mrs. Frances E. Raymond of San Francisco; F. B. Bridges of Oakland; and H. A. Hagar of San Francisco.

President Charles C. Moore of the 1915 Universal Exposition is in receipt of a letter from Louis Penwell, President of the Montana State Fair, in which the latter makes application for 5,000 feet of space for Montana's Agricultural Exhibit at the Exposition. The application is being made by the Montana State Fair at the request of Governor Norris of that State. Penwell states that Montana wants to make a very strong feature of its agriculture exhibit.

William T. Seson, Vice President of the San Francisco Chamber of Commerce, and a member of the "Commission Extraordinary to Europe," returned to this city and reports that the Committee was gone fifty days from London, spending thirty nights on the train, participated in thirty-nine banquets, were presented to seven Kings, the Crown Prince of Sweden, Arch-Duke Joseph of Hungary, and the Presidents of three Republics. Seson also states that every Foreign Nation visited by the Commission promises to make a big exhibit at the coming 1915 Universal Exposition.

ORPHEUM OFFERINGS FOR A WEEK.

The Orpheum offers for next week a programme which has never been surpassed in vaudeville.

W. H. St. James who will be remembered for his act with Martin Farnum in "Cameo Kirby" and as the Squire in "Way Down East" will appear in a comedy playlet by Byron Ongley entitled "A Chip of the Old Block." Mr. Ongley is the author of "Brewster's Millions" and co-author of "The Typphoon." In his latest effort "A Chip of the Old Block" he is said to maintain his high reputation and to present a most amusing character of the person of a father who is delighted that his son sincerely flatters him by imitating him in every way. Mr. James is said to be inimitable in this amusing role. He will have the support of John Moore, Walter Jenkins, J. C. Davis and Laura Dacre.

Charles Case "The Fellow Who Talks About His Father" will be a droll feature of the coming bill. Quite a while has elapsed since his last visit here but he is still remembered as one of the most enjoyable of monologists.

William Burr and Daphne Hope, immense favorites at the English Music Halls, come with a clever, melodious and enjoyable skit "A Lady, A Lover and a Lamp." They are excellent singers and amusing comedians. As the result of the certain couple is discovered under the glow of a big lamp. They discuss in song their ways, dialogue the sort of love that each picture as ideal, the man is humorous while the girl sings earnestly of the tender passion. Among the songs introduced is "Into Dreamland" which made a big hit in the London Vaudeville theatres.

Martin Johnson's wonderful South Sea Islands Traveltogue will be exhibited for the first time in this city and its engagement is limited to one week. Mr. Johnson was the only man that left San Francisco with Jack London on his famous little 45 feet yacht "Snark" that remained on the entire voyage spending two and a half years among the islands of the South Pacific making photographic records of their uncivilized inhabitants, their travels, customs, cannibals, their wars, worship and tribal life. Hunting mammoth crocodiles and turtles, catching flying fish, dances of the head-hunters, the Midgets of Borneo, savage methods of warfare, tropical vegetation and fruits.

Next week will be the last of Chick Sale and his comedy protean entertainment. Lydia Nelson and her boys and the Kallio and Kallio family, the latter of whom will also be the final one of Bertha Kalich conceded to be the greatest actress now appearing before the American public who is repeating the brilliant success in this city she scored in New York. Madame Kalich has created quite a furor by her artistic, thrilling and compelling impersonation of the French Creole Toinette in the one act drama "A Light From St. Agnes."

CORT CONTINUES OPERA SEASON.

The success of the season of Gilbert and Sullivan opera at the Cort has been truly phenomenal, and capacity houses have prevailed during the past week as in the two weeks previous. The notable nature of the company and production have made for this success. The remainder of the season is so favorable that San Francisco has never had light opera interpretation in such admirable fashion as is being furnished by the star cast from the New York Casino.

The fourth, and what must be the final, week of the engagement of this organization starts with Sunday's performance of "The Pirates of Penzance," which will mark the last presentation of this Gilbert and Sullivan opera.

On Monday and Tuesday nights, "The Mikado" will be the bill. The production of this opera during the first week of the engagement created something approaching a furor. Popular "Pinafore" will be given at the Wednesday matinee and on Wednesday and Thursday nights, while Friday is to be given over to satirical "Patience." The engagement will terminate with the matinee and evening performances on Saturday, August 17, when "The Mikado" will be repeated.

De Wolf Hopper, Blanche Duffield, Eugene Cowles, George MacFarlane, Kate Condon, Arthur Aldridge, Viola Gillette, Arthur Cunningham, Alice Brady, and Louise Barilley will be seen in the same roles interpreted by them in the previous productions of the Gilbert and Sullivan masterpieces.

On Sunday night, August 18, comes "Baby Mine," the great Margaret Mayo laugh-maker, with Marguerite Clark and Ernest Glendinning in the cast. It will be remembered that this merry comedy dedicated the Cort last September.

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desiring of engaging artists we are willing to give exhaustive information. We shall recommend no artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning August 1st, we will publish an "Artists' Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THIS PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications appertaining to this Artists' Department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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Price 10 Cents

DUTIES OF RESIDENT ARTISTS TOWARD THEIR FELLOW CITIZENS

By ALFRED METZGER

In last week's Pacific Coast Musical Review we dwelt at length upon the "Duties of Music Clubs and Churches Toward Resident Artists." Today we shall try to present the duties of resident artists toward their fellow citizens. While we agree in most instances with the dissatisfaction expressed by resident artists, in regard to their treatment by music clubs, churches and the public, we can not but suggest that in some cases the artists are somewhat to blame for the unsatisfactory attitude of the general public as represented in music clubs, churches or the concert room. In the first place a number of resident artists are altogether too uncharitable toward their colleagues. For instance, we know of resident artists who call on us occasionally and claim that we were too lenient with resident artists, that many of them did not deserve the encouragement we accorded to them, that Miss Jones did not know anything about singing, that Mr. Smith is absolutely incompetent, and yet a paper of the standing of the Musical Review did not hesitate to endorse such work. We will call the accusing party Mrs. Brown. Later Miss Jones or Mr. Smith would come to us and say about Mrs. Brown the same things that the latter did us about them. We had not such a firm belief in the efficiency of local artists, we would naturally become discouraged and cease our campaign in behalf of resident artists, for we would argue if they had no respect for one another how could they expect us to have respect for them? Now the general public is not so thoughtful as we are. If these resident artists talk about each other to an outsider, who has no particular sympathy, but who may admire an artist whom these colleagues decry, naturally becomes indignant and will make the entire profession suffer for the indiscretions of the few.

Therefore we claim it to be one of the duties of the profession to regard every member with sufficient respect as to refrain from slander and abuse and to cultivate a regard for professional ethics that will place recognition of competency above mere personal likes or dislikes. We believe that a thorough organization of all the representative resident artists of the Pacific Coast would eliminate a great deal of the mischief done at present as a result of envy and personal animosity. We also find that advanced students who have just entered the professional field and who have practically not had any experience in the concert arena ask too much remuneration for their services and place themselves upon an equal footing with experienced artists who have made a name for themselves. We have heard such young and inexperienced students speak in very derogatory terms of their elders, and in every case the student did not impress us very favorably as a serious musician or an artist of broad opinions. We would like to see young beginners in the art of public interpretation of programs cultivate more respect for their superiors and for the experienced artists who have justly gained a reputation in their respective communities. We would like to see them a little more modest in their demands and their assumptions, and would prefer that they give the critic and the public a chance to judge their ability before they positively pronounce their genius to the writers and their friends. The other day a lady came to us to speak about her daughter who she considers a genius. She said that friends and prominent newspaper writers had become enthusiastic about her daughter and showed us newspaper clippings from a small interior town which also endorsed the ability of this young musician. She wanted us to give her daughter a "write-up" and help her to get the recognition of the musical public.

We explained to the lady that we were not in the habit of giving such "write-ups" on the work of any body, but that we had to be personally convinced that visitor existed before we could endorse it. Then the lady said that all she wanted was for us to make mention of a concert given by the young musician over four weeks ago. We said that this was too long back to serve as a news item, but that at any time the young lady would give a concert and we received the program immediately we would be entitled to an article in the paper about her daughter. We said that this was not necessary, but that her daughter must inform us in time of any concert she appeared in, and that the least we can expect of anyone to whom we extend a courtesy was to inform us IN TIME of an event, and not wait more than four weeks before telling us about it. Our advertisers who pay to support this paper must have

privileges not accorded anyone who does not support the paper. Then the lady said that she read the paper, and we claimed that we were under no obligations to our subscribers, for if they did not consider the paper worth two dollars a year we would rather that they did not subscribe for it. Then she was sufficiently kind to say that she had met people who never heard of the paper. And finally when she left after about an hour's visit she said that her daughter would become famous, even if she could not receive attention on the part of the Musical Review. Now, we merely mention this instance to show that it is not always the public or the press that are to blame for their attitude toward resident artists.

If we were not seriously anxious to help the resident artists we would have felt offended at what this lady told us, and would have made up our mind never to pay attention to her or her daughter after this. Possibly the majority of people would act this way. But whenever the young lady, who, by the way, is supposed to be as fine a pianist as violinist, is able to show us that her mother's claims to her genius are well founded, we will be happy to give her recognition. We are afraid that this is one of those cases when the mother injures her daughter by too much enthusiasm, and even if we had occasion to hear this young lady and would justly point out a few faults we would be accused of prejudice

artists on our list, but we could have twice as many if we had put down anyone who has written to us. It will be difficult to convince those of our honesty of purpose in refusing to recommend them, because we would thereby injure the cause of the resident artist more than we could benefit him. In the first place if a music club or manager asked us for our honest opinion concerning a certain artist and we would stultify ourselves by recommending an artist who is not satisfactory such manager or club would never ask us again and all our work would have been in vain. And yet there are musicians residing in this community, as well as in others, who actually believe that they are fine artists when there is no reason for such belief. This is also one of the great obstacles put in the way of the resident artist, and we are afraid that if we want to convince our victorious in this campaign we shall have to make many opponents on account of our necessity of being truthful and honest in our recommendations of resident artists, in order to really be successful in this fight. We, therefore, trust that all representative musicians and artists will stand by us, for without their combined assistance we shall not be able to improve conditions regarding the opportunities for resident artists to secure engagements on the Pacific Coast. We trust that no one but EXPERIENCED AND ACTUALLY EFFICIENT CONCERT ARTISTS will expect us to recommend them to clubs and managers, for otherwise they would eventually be unsuccessful, as our recommendation would not make them efficient, when they are not.

Finally we shall have to ask the resident artists to be a little patient with us. After this unsatisfactory condition has existed so many years, this paper can not change them in a month or two. While we expect a little result from this campaign during the coming season, we do not claim that we can secure engagements for everybody right away. It will take some time until this paper has convinced sufficient people of the justice of its cause so as to make it easier for concert artists to secure engagements in their own town or State. We shall, however, not rest until we have accomplished this purpose, and we are at this time CERTAIN that eventually we shall succeed. It may take one year, or two or three years, but we know that we shall be able to change public opinion by persistent hammering away at this subject. We need the co-operation of all our representative musicians for this purpose, and anything like the action of the California Music Teachers' Association in sending promiscuously blanks to everybody and everything, and listing all of them as resident artists, injures the cause tremendously. It will simply make it so much more difficult for us to convince the music clubs and the managers and the public that we are honest in our intention not to recommend anyone except when we are really convinced of his or her efficiency. The method of the Teachers Association injures the really efficient artists by classing them with incompetents, while it does not help the latter because their inefficiency must be discovered sooner or later. Here again we see the necessity of adequate organization on the part of the resident artist of standing on the Pacific Coast. Within a few weeks from now we shall have a proposition which we are sure will interest our resident artists. In the meantime we advise them not to pay any attention to anything except it comes through the columns of this paper.



WILL L. GREENBAUM
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or ignorance, and it would be contended that the people who applaud such a young aspiring artist know more about music than we did. This forms one of the most serious problems that confront the resident artist. Parents and friends of ordinarily talented young students become so enthused over the ability of their relatives that they injure them in the eyes of the outsiders, and through them they injure the cause of the really competent artist who naturally will have difficulty to impress upon the public and the critics the actual merit of his or her claims. This exaggeration on the part of parents, teachers and friends, as we have pointed out before, is really one of the most injurious obstacles laid in the way of the resident artist. We would point out that a little more discretion and a little more temperance on the part of such people would be a great help to the cause of the resident artist. And here again an adequate organization of representative resident artists would do a great deal toward eliminating the evil of self-adulation, or exaggeration, on the part of otherwise well meaning relatives and friends.

As will be seen by a special announcement on page 7 of this issue the Musical Review is endeavoring to secure a complete list of everyone who engages artists and of all the artists sufficiently efficient to deserve our recommendation. Already we have a large number of

During the visit of Herbert I. Bennett we spoke to him regarding the willingness of the Musical Courier to accept an occasional letter from the Editor of the Pacific Coast Musical Review concerning musical conditions in San Francisco during the ensuing season. We told him that while we had not the time to become the regular correspondent of the paper, we would be glad to write occasional letters just for the sake of seeing the Pacific Coast artists adequately recognized in the foremost musical journal of the world. Mr. Bennett thought that such a letter would be of interest to the readers of the Musical Courier and inasmuch as the Editor of the Pacific Coast Musical Review was the regular correspondent of the Musical Courier for a number of years he will find it quite a pleasant occupation. Now we want the California artists to understand that we do this for them at a sacrifice of time and labor. The publication of the Pacific Coast Musical Review is in itself an extraordinary bit of work, especially when it is considered that we have to do almost everything in the way of business and literary work necessary to get out this publication. These occasional letters to the Musical Courier will have to be written at night, but they will, we are sure, help musical conditions on this Coast to a certain extent. We will try to make these letters

(Continued on Page 3)



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An Interesting Interview With Herbert I. Herbert,
Managing Editor of the New York Musical
Courier During His Visit.

Although Herbert I. Bennet, managing editor of the New York Musical Courier, spent the larger part of his vacation in and about San Francisco the Editor of the Pacific Coast Musical Review had to go as far as Los Angeles to secure an interview with him for the benefit of the readers of this paper. During a two hours' chat we finally secured from Mr. Bennet a series of expressions of opinion that will prove of the greatest interest to musicians and music lovers on the Pacific Coast. Here is what we succeeded in getting Mr. Bennet to say to the readers of the Pacific Coast Musical Review:

There are in every genuine musical community three principal phases of musical endeavor, namely, grand opera, symphony concerts and chamber musical recitals. Grand opera as a rule has the largest following in every community, because it combines the musical with the spectacular and theatrical effects which are so pleasing to the masses. In New York the Metropolitan Opera House is the center of grand opera on a big scale. As far as I know New York does not patronize as many small traveling grand opera companies as San Francisco does, because it concentrates its energies upon the support of the big Metropolitan Company. Symphony concerts appeal to the lover of absolute music principally because of the therefore the combined support of the musical profession and the patronage of society. Chamber music quartets appeal almost entirely to connoisseurs and their support is therefore limited to a considerable extent. Grand Opera alone appeals to everybody in a community.

Provincialism, as exhibited in the newspapers of many of our cities, including San Francisco, has a retarding effect on musical growth. Many inaccuracies and defects, especially as regards local organizations, are frequently covered up and made to appear as "the finest in the world," when the opposite is the case. To be open to honest criticism is a virtue that seemingly is absent from the majority of so called musical communities where empty boasts play havoc with artistic advancement. The generaloughness attitude of the average high school executioner of the spirit essential to any line of human endeavor, whether musical or commercial.

The Berkeley Greek Theatre's possibilities in music are most unique. And speaking of the Greek Theatre reminds me that one of the most delightful concerts have ever attended was that given in the imposing open-air auditorium, several years ago on the occasion of the performance of the "Hamadryads" music by an orchestra and chorus under the personal direction of the gifted Wm. J. McCoy, composer of this music written especially for the Bohemian Club's Mummer's Parade in Bohemia Grove, California. I have always been in California, and it may be stated that the works of Dr. H. J. Stewart, John W. Metcalf and Frederick Stevenson are growing steadily in popularity throughout the country.

San Francisco music teachers undoubtedly represent the very best material to be found anywhere. The leading pedagogues of the city are exactly the same type as similar musicians to be met in the larger musical communities in the world, and why not? Surely San Franciscans are a discriminating lot, taken as a whole. Did not Fritz Scheel, the conductor, who did big things in Philadelphia, find his first success and recognition right here in San Francisco? And then there is the favorite Tetrazzini. The first shout about her triumphs in opera in this country rang from the majestic hills of San Francisco so that the whole world knew that the San Francisco Metropolitan had discovered another star of the first magnitude. London and New York accepted Tetrazzini afterwards. To "Doc" Leahy and the Tivoli Opera House belongs the credit for Tetrazzini's discovery.

I miss the old Tivoli which meant so much to San Francisco musical life and development, and am glad to see the ground being prepared for the erection of the new Tivoli Opera House which is again to be managed by the energetic "Doc" Leahy, who knows perhaps better than anyone else the operatic needs of the city. Judging from observation it seems as though the new Tivoli will hold the same position in San Francisco that the Metropolitan Opera House does in New York, and furthermore, that the permanent symphony orchestra, which has been the permanent nucleus in the Tivoli Opera House Orchestra, which will undoubtedly be subjected to sufficient and proper rehearsing in order to carry out the high ideals of Manager Leahy and his associates.

The whole Pacific Coast owes a debt of gratitude to L. E. Behymer for his courageous campaign in behalf of music. Although operating from Los Angeles and the center of his efforts, he dominates the entire Pacific Coast and must, in spite of himself, gradually widen his

sphere of usefulness in the great region West of the Rocky Mountains. I had the pleasure of meeting Harley Hamilton whose conducting of the Los Angeles Symphony Orchestra for the past fifteen years is one of the much discussed accomplishments in California musical endeavor.

The readers of the Pacific Coast Musical Review will no doubt have observed the announcement which has appeared during the last few weeks in these columns regarding the next American tour of Madame Marcella Sembrich. It is the first time that the greatest of the soprano of the present time. We can not emphasize too heartily the fact that in Madame Sembrich the musical world possesses a gem of the rarest quality, and anyone seriously interested in the annals of music can not afford to neglect the opportunity of seeing her perform. It is rather unfortunate that today there do not seem to arise on the musical horizon any particularly brilliant constellations that are able to match the brilliancy of those who have delighted the musical world during the past few decades. There is one, and only one, who has taken the place of Madame Sembrich, a musician par excellence—an artist of the purest type.

We trust that our music students and our music teachers will recognize the importance of this event from the standpoint of observation, that is to say from the standpoint of the real music student who ought to be willing to add ever to his or her store of knowledge. We can not tell how it is possible to learn any more from listening to a genius than from watching the execution of an art by a genius. The music of Marcelle Sembrich. In accordance with the inexorable law of nature we advance in years as the time flies by, but whatever art a genius may have assimilated never ages, its purity remains unimpaired, its immense lustre remains undimmed. Indeed we do not hesitate to assert that with the accumulation of experience the artist becomes more valuable, for he or she is able to learn constantly and give us the most vivid results of his or her life. We look forward to the visit of Marcelle Sembrich with the impatience exhibited by one who loves music with every fibre of the body.

While the Pacific Coast Musical Review is not favorably inclined toward the emigration of American students to Europe for the purpose of securing elementary musical education, this paper is not opposed toward the eagerness of pupils to broaden their horizon by supplementing their Pacific Coast education with a few years experimental study in the continent. It is so far from recommending the inadequate institutions that we have hesitated to recommend any musical school or conservatory so far because we had no thorough information regarding its actual merit. We know of Eastern musical institutions with great reputations, but which we could not conscientiously recommend to any student. On the other hand there are institutions not so extravagantly advertised which may be well regarded as model educational organizations. These we have not only recommended but well advertised and it is worthy of our personal endorsement. It is the Von Ende Music School and we base our opinion upon the character of the personnel of its faculty.

Upon page 5 of this issue you will find an announcement of this school which includes the following interesting and important statements: "The von Ende Music School of New York City, differs from all other music schools distinctly. Herewith, von Ende's music school is distinguished by its teaching of music by eminent pedagoges, but has carefully selected masters imbued with a high artistic nature as well. The cold pedagogic atmosphere is entirely lacking in the von Ende Music School. There serious students find the warm artistic atmosphere so foreign to the cold, narrow atmosphere of the school, which develops artists in the true sense of the word, whether pianists, singers, violinists or composers."

The faculty includes such celebrities as Sigismond Stojewski the eminent Polish pianist and composer, David Bispham, America's greatest baritone, Albert Ross Parsons, Dean of American pianoforte pedagogues who has taught many of America's most successful piano teachers, Adrienne Remenji, the French soprano who is an authority on voice culture and French diction, style and interpretation, Ludwig Hess, the great German tenor and composer, Harry Rowe Shelley, a well-known organist and composer, Herwesh von Ende, one of the greatest teachers of the violin and others equally famous in all branches of "music." It is hardly necessary for us to add any more to this, and we would suggest that our readers who either desire to go to New York to study this season, or who have friends who desire to take advantage of an ideal music school to write for a prospectus of the school addressing their communication to Herwesh von Ende, Dept. O, 58 West 90th Street, New York City.

Energetic San Francisco Impresario Returns From Vacation and Publishes a Skeleton Impression of His Ambitious Plans.

Will L. Greenbaum, San Francisco's impresario, returned from several weeks' vacation which included a trip to the Yellowstone Park and a visit to Denver, and published a skeleton idea of his plans for the current season which will begin some time in October. We can not add anything to the article which appeared in last Sunday's Chronicle until a later date. For the present we quote from the above mentioned item as follows:

Will Greenbaum has just returned from a tour of the Yellowstone and other points of interest, where he has been spending several weeks on a vacation tour. His plans for the coming concert season embrace some of the most interesting personalities in the music world, man-

of whom are of international importance and some of whom are to be heard on this coast for the first time. The season, which opens October 15th, will be initiated by Ricardo Martin, the Metropolitan Opera-house tenor who will be heard in concert. He will be accompanied by Rudolf Ganz, the pianist, whose talents are a matter of course. Two other dates have not yet been definitely fixed, the attractions to follow are quick succession, prominent among them will be the appearance of Alice Nielsen of the Boston Opera Company with six other members. They will play excerpts from operatic repertoire and give an entire performance of *The Secret of Suzanne*, which is a dainty morsel of a play intended for a cast of three, the rights to which have been secured by Greenwich for its production in this city.

A welcome visitor will be Kathleen Parlow, the violinist, whose triumphs are known well on two continents. She has gained in the fame of her instrument to a marvelous extent and is still a very young woman, scarcely past 20. Further local interest surrounds her as she is a native of San Francisco, and at a very tender age created enthusiasm by her apparent abilities. Her husband, the violinist, is doing his best to live up to the good of the late Henry Holmes, whose pride and faith in his precocious pupil have been more than fulfilled in her great attainments. Those whose initial appearance are to be given to San Francisco will include Julia Culp, mezzo soprano, who is claimed to be a leading singer of Europe, and whose work has received the highest praise; Yolande Mero, a Hungarian pianist, who has been married to the violinist, and whose husband, Kennerly Rumford, a basso of note. Corinne Rider-Kelsey and Adeline Genee, the dancer whose ac-



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accomplishments are such as to have electrified all of Europe and other countries in which she has appeared.

The list also includes those who have been heard here before, but whose arrival will be attended with cordiality. One, that of Leopold Godowski, the pianist, is an artist practically new to this generation. He was heard here many years ago in the old California Theatre and his reappearance will bring fresh enthusiasm. Greenbaum will offer a new attraction in the line of colored screen pictures. These are on the line of the pictures that have been lately imported by R. B. Knowlton and are called "Travelaugh's," being an exposition of journeys through the various countries of the world on which the humorous side of things has been made uppermost. They are said to be highly amusing, but contain the elements of instruction to a sufficient degree to interest all minds. Finally, we have the pianist, Josef Elmanne, who has lately arrived in San Francisco, his last engagement having been at the old "Chute" in opera, during the appearance of Alice Nielsen.

(Continued from Page 1.)

as interesting as possible and their purpose will be one of encouragement. Whatever criticism we shall have to make of actual conditions we will make in the column of the "Musical Review." In the Musical Courier we will mention only those things worthy of encouragement and only matters intended to show our musical life in its brightest colors. We make this announcement to show that our intentions regarding resident artists are honest and well meant, and that we even are willing to sacrifice something in order to aid the good cause.

SAN FRANCISCO ORCHESTRA PLANS.

Immediate future of the San Francisco Symphony Orchestra is surrounded with every evidence of prosperity and the promise for a brilliant music season, artistically and financially, seems on the verge of fulfillment. The San Francisco Music Association, maintaining the orchestra, whose director is Henry Hadley, has taken the entire seventh floor of the Spring Valley building, which is now in process of being fitted with every convenience. A large reception room is to be maintained where the public will be received. Offices are also being fitted for the use of the director, the board of governors and for F. W. Healy, the association's business manager. The success attendant on last year's concerts will be augmented through the efforts of the officers and governors this year to secure leading soloists in addition to amplifying the strength of the orchestra to seventy players. During the coming season ten symphony concerts will be given and ten popular concerts, and plans are in operation for the giving of concerts in Oakland, Palo Alto and Berkeley. In the latter town an affair of unusually large proportions will be given at the Greek Theatre some time during the spring months, toward the close of the symphony season. One of the aims of the association is to give all regular subscribers every privilege connected with the season's arrangements, and to them the presence of the visiting high-priced artists will be included in the regular subscription rates.

The concerts will be held at the Cort Theatre, and though no record was kept of the seats allotted subscribers last season, the board of governors has requested all guarantors to send in the location of seats held last season or to express a desire for the seats preferred this season. Seats for guarantors and subscribers will be handled at the office of the association, while single seats for the public at large will be on sale at the box office of the theatre or other places selected. The music committee is now in receipt of hundreds of applications



MYRTLE CLAIRE DONNELLY

A Brilliant Young Piano Student of Georg Krüger

from the world's leading soloists who wish to appear with the San Francisco Symphony, but the selection and dates of these events is still to be announced. A meeting recently took place at which the following officers and board of governors were elected for the ensuing term: W. B. Bourn, president; R. M. Tobin, vice-president; John D. McWee, treasurer; A. C. Kains, chairman of the finance committee; board of governors—Dr. A. Barkan, E. D. Beylard, Antoine Borel, W. B. Bourn, J. W. Byrne, C. H. Crocker, W. H. Crocker, Frank P. Deering, Joseph D. Grant, Frank W. Griffin, E. S. Heller, I. W. Hellman, A. C. Kains, J. B. Levinson, John D. McKee, Joseph D. Redding, John Rothschild, Dr. Grant Selridge, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman, R. M. Tobin. President Bourn is at present touring through Ireland, and his chair is being filled by R. M. Tobin, vice-president. The music committee comprises R. M. Tobin, John Rothschild, Dr. Grant Selridge, E. D. Beylard, Dr. Stanley Stillman, Joseph D. Redding and E. S. Heller. The first concert will take place Friday afternoon, October 25th.

As usual the Pacific Coast Musical Review is obliged to take its information about the symphony concerts from the daily papers. We quoted the above from last Sunday's Chronicle for the benefit of our readers. There are other matters that have been called to our attention which the Chronicle nor any other daily paper will not notice, and these include importations of musicians in flagrant violation of the laws of fair play. We are credibly informed that Mr. Hadley deliberately ignored several very efficient instrumentalists residing in San Francisco who are perfectly as competent as any that could have been imported for this season, especially since the orchestra is not as yet to be made permanent. We shall refer to this insult of our resident musicians in a subsequent number of this paper.

COMIC OPERA SEASON CLOSSES AT CORT.

Revival of Gilbert & Sullivan Operas Proved an Unexpectedly Brilliant Success, and Everybody is Happy.

Inasmuch as the comic opera season which took place at the Cort Theatre during the last four weeks will come to its close this (Saturday) evening, there remains hardly anything left for us to say but to call attention to the fact that the management deserves to be congratulated upon its successful enterprise. It is indeed gratifying to find a theatrical manager now-a-days who gives the general public credit for a little sense, and for liking the old works that become known for their actual artistic merit rather than for their foolishness and their idiocy. The American stage has lately been flooded with so much trash and so much nonsense that it was quite a relief to witness a series of performances well presented and belonging to a class which no one needs to be ashamed to endorse. We hope that the financial success of this enterprise will prove a lesson to the Eastern managers, and that they will finally understand that it is impossible to make much money anywhere unless a meritorious performance is presented by a competent cast of players—not a No. 3 or a No. 4 Company, but a company that includes artists of the first quality. We are sure if the Eastern managers continue to send us really good plays or comic operas interpreted by competent people our theatre going public will never hesitate to patronize them, but as soon as they return to the trash and coarseness of the musical comedy order with a few acrobats or dancers to form the cast, they must finally pay the expenses of their companies, as the public will eventually stay at home. It is very dangerous to encourage the public to stay at home, for it is likely to get into the habit of staying away from the theatre altogether.

Next week Margaret Mayo's comedy "Baby Mine," which dedicated the Cort Theatre, will return with its fun and its ludicrous situations. The opening performance will take place tomorrow (Sunday) night and anyone who wants to have a hearty laugh should not miss it, for it is a certain remedy for growliness. "Baby Mine" proved an unmixed delight when it was here last September, although Miss Clark, one of the principal members of the cast, was missing on account of illness. This time we will have her at the head of the company, investing the part of the bbling wife with the rare charm that is her portion. Ernest Glendinning, the original "husband" of the piece, who was here before, is in his old part. His achievements at the old Alcazar, where he was leading juvenile for a number of seasons, are too well known to need reiteration. The selection of Miss Clark and Mr. Glendinning for their respective parts could scarcely be improved upon. Both are young, attractive and in every other way especially fitted to the roles devised by Miss Mayo. The New York cast will be seen in addition to the two players noted, and the production continues under the direction of William A. Brady, a sufficient guarantee of its character.

MEETING OF THE KRUGER CLUB.

The monthly meeting of the Krüger Club was held at its headquarters on Sutter Street last Monday afternoon. After the business of the meeting was disposed of an excellent program was enjoyed by the many members present, most of whom were glad to be back in town to take up serious study for the coming season. Among those who participated in the program were: Miss Alta L. Rice, who rendered Moszkowsky's beautiful "An Berceuse" with exquisite daintiness and a fine singing tone. Miss Myrtle Claire Donnelly, who offered a brilliantly executed composition "Dance Macabre" by Saint-Saens, Georg Krüger being at the second piano; Miss Violet Fensler played with marked finish and temperament "Saint-Saens' Rhapsodie d'Auvergne"; the orchestral part being played on the second piano by Mr. Krüger. The final numbers on the program were presented by Georg Krüger and they consisted of St. Oiseau Jetais (Henselt), Etudes op. 25 No. 1, op. 25 No. 2 and op. 10 No. 12 (Chopin).

SHORT ITEMS OF INTEREST.

Mackenzie Gordon has returned from a six weeks vacation to Canada and will resume teaching on Monday. He and Mrs. Gordon had a delightful trip devoting their principal time to fishing and being very successful, too. Last Friday Mr. Gordon was in charge of the low jinks at the Bohemian Grove and everyone agreed that it was a huge success. Mr. Gordon knows how to select fine artists, and the program was therefore a most excellent one.

We are credibly informed that the Midsummer Jinks composed by Henry Hadley with words by J. D. Redding for the Bohemian Club this year were exceptionally fine. The music is reported to be exceedingly interesting and original while the book is quite in accord with the atmosphere. We have never doubted Mr. Hadley's genius as a composer, and we are glad to congratulate him on this his latest artistic success.

Theodore Vogt returned from Bohemia Grove this week and is ready to begin his fall season. He expects to be exceptionally busy this year. He participated in the concert at the Midsummer Jinks conducting one of his compositions with the usual success. Dr. H. J. Stewart also conducted one of his works and received the hearty applause and well merited congratulations of the club members.

Giulio Minetti returned from a month's vacation and is again busy giving lessons. He will resume rehearsals of the Minetti Orchestra which will give its usual series of concerts this season. Mr. Minetti is very busy now-a-days with his classes, but he will again give a series of chamber music recitals with the Minetti Quartet.

Miss Viola Jurgens, who prior to her departure for Europe was a pupil of Madame Joseph Beringer of this city and a member of the Beringer Musical Club, gave a number of concerts at Rethall near the Baltic Sea recently where she is spending her vacation. She was tumultuously applauded and had an artistic as well as financial success.



MISS VIOLA JURGENS

A Former Vocal Pupil of Mme. Beringer's Who is Giving Concerts in Europe

Geo. J. Birkel, President of the well known firm of Geo. J. Birkel Co. of Los Angeles, is spending his vacation in this part of the State. He was two weeks in San Francisco and will go to the mountains for the rest of his vacation.

Ferris Hartman and his company have concluded their engagement at Idora Park last week and will go on a tour to the Orient. We hope that the brilliant comedian will have all sorts of good fortune and will return with the earmarks of prosperity noticeable all over him. If the people residing in the Orient have any sense of humor at all they will surely be led captive by Ferris Hartman.

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ORPHEUM.

The Orpheum programme for next week should particularly commend itself to lovers of vaudeville. If W. C. Fields who heads the new bill would eliminate every semblance of jugglery from his performance he would be entitled to a position in the van of comedians. For this reason the appellation "The Silent Humorist" is particularly appropriate to him. His game of pool is a classic in pantomime which has never been excelled, if equaled anywhere. Fields has only just returned from an extended European tour of phenomenal success. He was to have appeared at the "special command performance" given for King George and Queen Mary of England, but his Orpheum contracts compelled his return to America.

Mrs. Gene Hughes and her company will appear in Edgar Allen Woolf's play "Youth" the theme of which is that youth is the great consideration and that people should prevent themselves from growing old in manners and appearance by preserving a lively interest in the affairs of everyday life. Mrs. Cora Van Tassel, somewhere in the neighborhood of forty, has permitted herself to become prematurely old and is training her daughter in the same way. They are both a pair of frazzles. Into their home comes Mrs. Van Tassel's mother who instead of looking her age and appearing very ancient is dressed in the height of fashion and is full of vivacity and dash. How she reforms her daughter and granddaughter and metamorphoses them from frowzy sit-in-the-corner dowds into real flesh and blood creatures who take a delight in living is cleverly and amusingly shown. Mrs. Gene Hughes achieves quite a triumph as the rollicking grandmother and is

well supported by Addie St. Alva, Adele C. Potter, Betty Schwartz, and Bruce Elmore.

The Van Brothers, Joe and Ernie will introduce their skit "Van Jimmy Come In" which is a combination of harmony and comedy next week only. The comedy is developed chiefly through the natural ability of Joe Van whose quaint humor and amusing acting are really imitable. Both men are expert musicians and play popular selections on the zither, saxophone and other instruments. Venita Gould a clever and attractive girl who mimics with accuracy the most prominent stage celebrities of the day will appear in an act entitled "Twelve Minutes With The Stars." Among those she imitates are Anna Held, Emma Trentini, Madame Nazimova and George Cohan. Miss Gould is one of the few impersonators who before presenting an imitation gives a private rehearsal of it to its origin. The Bradshaw Brothers tumblers and contortionists will also manifest their skill. They hail from the English Music Halls where they are great favorites and are now making their first tour of this country. Next week will be the last of William Burr and Daphne Hope, Charley Case and W. H. St. James and his company.

While in Los Angeles we visited Ellen Beach Yaw on her beautiful ranch, and found the distinguished artist surrounded by a number of admiring friends from various parts of the State. Among these were Miss Ruth Hayward and Miss Alice Nelson of San Jose. Miss Yaw has taken a particular interest in Miss Hayward whom she assists in her studies. Miss Yaw says that she does not teach, but is interested in several young students because they are ambitious and so enthusiastic to learn. We heard Miss Hayward sing

and found her the possessor of a delightfully flexible and robust soprano voice which she uses with a discrimination that shows that the companionship of Miss Yaw is evidently of great benefit to her. We also had reason to admire the exquisite accompaniments of Miss Nelson, who also sang a coloratura aria with a pleasing voice and attention to technical execution. Miss Yaw expects to give a number of concerts on the Pacific Coast next season and a New York manager is now busy looking a world's tour for her.

Mr. and Mrs. Thomas Nunan started last Tuesday on a tour of Lake County to be gone a couple of weeks. Later in the season they will go to Lake Tahoe. Last Sunday evening a farewell musicale in their honor was given at Cloyne Court, Berkeley, with a program by Madame Henri Meron, wife of the French Consul General, Miss Clara Freuler, Miss Dinah Moore, Miss Marie Estelle Meit, Mrs. J. M. Pierce and Ashley Pettis. Mrs. Nunan, formerly Eula Howard, played several piano pieces. Mr. Nunan made a brief address and read his poem "Out of Nature's Creed," which is being published by A. M. Robertson.

Dr. Emil Enna, a prominent pianist of Portland, Ore., is visiting in San Francisco spending his vacation here. He is devoting two months to his summer recreation and is accompanied by his charming wife. Mr. Enna gave a piano recital in Santa Rosa and will also play in Healdsburg and Petaluma, all of his recitals being guaranteed. He has an enjoyable reputation throughout the great Northwest and is enjoying his California trip immensely. He will return to Portland about September 1st to resume teaching.

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EW G. MCCARTHY'S 25th ANNIVERSARY.

of Sherman, Clay & Co. Honored by His Firm
 Follow Workers For Years of Faithful Service.

The Board of Directors of Sherman, Clay & Co. honored A. G. McCarthy, a director of the firm, and one of the most faithful employees for a number of years with an official recognition of his valuable services in the Blue Room of the St. Francis Hotel on Thursday afternoon August 8. Mr. McCarthy has been with the firm for a period of twenty-five years and during that time has gradually been promoted by reason of his efficiency from an office or errand boy to an officer of the big



ANDREW G. MCCARTHY

organization. It must be a matter of great pride to Mr. McCarthy that in addition to the esteem in which he is held by the heads of the firm, he has also gained the good will and friendship of all employees who presented him on his anniversary day with a beautiful silver service, the presentation speech being made by Rudolph Trautner. The Board of Directors of Sherman, Clay & Co. presented Mr. McCarthy with a handsome silver loving cup a reproduction of which is published with this article, and we can not emphasize Mr. McCarthy's high standing with his firm in a better manner than quote the remarks made by L. S. Sherman, President of Sherman, Clay & Co., when he gave to the faithful officer the token of esteem. Mr. Sherman said:

"It seems to devolve upon me, as one of the officers of our business corporation, to call attention to the fact that this day, the 8th of August, is an anniversary of unusual importance to one of our honored directors and to our House. We will dispense with giving consideration to the Minutes as has been the custom of our frequent gatherings and proceed to consider years only. These years cover the period of a quarter of a century, the anniversary of which constitutes an important event our Directors desire to recognize. These twenty-five

in the Corporation of Sherman, Clay & Co. It is needless to state, but it is a fact we are pleased to emphasize, that during these twenty-five years you have enjoyed the full confidence of each of our directors, and that your devoted loyalty to our House has been most pronounced and never for a moment questioned. In prosperity and in adversity you have been wise in counsel and sound in judgment, thereby greatly assisting the satisfactory conclusions of important business matters. Both in a business and in a social way you have made and still retain innumerable personal friends who hold you in high esteem and we rejoice with you in the success you have achieved.

"You have not only more than filled satisfactorily every business requirement our directors had a right to expect during these many years of service, but you have been a most agreeable companion as well as so much so that you have endeared yourself to each of our directors and stock holders, all of whom delight to take you by the hand and call you friend. Now, Mr. McCarthy, in behalf of the Board of Directors of Sherman, Clay & Co. I take great pleasure in presenting you with this well deserved loving cup. Although you have had these twenty-five years of business association with us you are still a young man, so that it is possible, and I trust it may come to pass, that when your son receives his twenty-fifth anniversary loving cup from our House you may be present to participate in the joy of that event."

DEATH OF BALDWIN CO.'S PRESIDENT.

Head of Great Piano Factory Dies in Paris and is
 Mourned by the Entire Music Trade as One
 of Its Brightest Ornaments.

Although the Pacific Coast Musical Review is not a trade publication, it believes that the death of Lucien Wulsin, President of the Baldwin Piano Co., is of importance to professional as well as trade interests, inasmuch as he played a prominent role in the bringing of great artists to the United States. He is one of those fine men who insisted that artists should not be paid to play a piano, but that they should select their instrument voluntarily, as only in this manner the manufacturer had any reason to feel proud of the choice. The Editor of the Pacific Coast Musical Review is not sufficiently familiar with trade history to write a eulogy on Mr. Wulsin, but we found an excellent editorial in The Presto, published in Chicago, which we are glad to reproduce here, with:

Another of the giants of the American piano industry has passed away, and in the qualities by which large things are accomplished there are not many remaining to compare with him. In the late Mr. Lucien Wulsin there were elements of mental strength of the kind that in whatever department of the world's progress bring about big results. And his share in the upbuilding of the American piano trade, and especially of the Baldwin piano, can not be hastily estimated. Nor is it possible to consider the higher phases of the piano trade without paying credit to Mr. Wulsin's part of its development in a scope that is world-wide. There has perhaps never been a man in the piano business who exceeded Mr. Wulsin in the ambition to attain to the highest degree of excellence for the instruments of his house. There was never a limit to his aspirations in this respect, and he refused to consider cost if the results promised the highest of his views and the high appreciation of the artist, which was a part of his character.

Nor is there any man in the trade or industry who possesses a broader knowledge of the piano and its methods of making and marketing. He was a piano expert, in the better sense, and his intimate knowledge of acoustics and the higher mechanics of the industry was far greater than most of his friends and associates knew. He had been engaged in the business from boyhood. He had followed his early anxious, step by step, from the chore-boy to the highest place attainable in the great house in and for which he worked his life away. And he leaves, as an example for younger men in the business, every element of lofty character and honest industry that is possible to the human kind. Modest in his intercourse with men, but deeply read, and capable in every point of the business, a student of serious aims and a gentleman always, Lucien Wulsin is mourned most by those who knew him best. No higher tribute were possible. And were there any expression of regret at his going possible to this pen deeper than that which will find expression among his associates in the great house of which he was so largely the upbuilder, that regret would find a place here.

The piano industry has lost a leader whose example and whose influence are only good. Whether in the broadening of the piano business generally or in the development of the instruments which were his pride and the material expression of his intellectual power and persistency, Lucien Wulsin's influence is deeply felt and will continue to be felt for many years to come.

Stigmund Beel has completed his plans for the current season of the Beel Quartet, and everyone interested in chamber music is looking forward to this season with more than ordinary interest. Mr. Beel expects to introduce several new works this year.

MISS BLANCHE RUBY RETURNS FROM ABROAD.

Miss Blanche Ruby, the brilliant Los Angeles coloratura soprano, has returned from abroad, where she studied during the last year with Jean de Reszke. Miss Ruby is an experienced concert artist who did not go to Paris to learn the elementary study of song but whose matured art brought the great de Reszke for the purpose of securing his advice and guidance. Being an exceedingly intelligent woman Miss Ruby was able to take exceptionally fine advantage of this opportunity to gather knowledge from the inexhaustible fund of Jean de Reszke, and her services ought to be greatly in demand in this territory as well as in that of her home city. We take pleasure in appending an item that appeared in the Los Angeles Examiner at the time of her home coming a week or so ago. Said the Los Angeles Examiner:

American girls with ambitions to become famous as musicians should go to Europe for training only when they have sufficient money to pay for the necessities of life there. This is the conviction of Miss Blanche Ruby of 284 South Hoover street, who returned recently from a successful musical training tour in Europe. She came home after she had declined the honor of an engagement as prima donna at the Gaite Lyric, one of the Municipal operas in Paris. She refused this flattering offer because its acceptance meant the relinquishment of her home life for many months. "A woman has only one father and mother," said Miss Ruby yesterday, "and no triumph in life could justify the only daughter in leaving them after they had given up many years of her companionship without complaint." Miss Ruby has been studying for the past year with De Reszke, and while under his guidance gave a number of public recitals and many private ones in houses in Paris.

On a previous visit to her parents she made her debut before the Los Angeles musical public at a concert by the Symphony Orchestra, in the part of Ophelia in the



MISS BLANCHE RUBY

The Brilliant California Coloratura Soprano Who Has
 Just Returned From Europe

Mad Scene from Hamlet. Apart from many successful appearances in leading roles abroad, the artist was invited to sing at a gala performance given the Crown Prince of Bavaria, and after this honor, was summoned to the palace to appear before the Princess Rupprecht, the coming Crown Princess. "What impressed me most," said Miss Ruby, when asked how it felt to appear before Royalty, "was the absolute simplicity and freedom from ostentation. This was especially noticeable in the Princess Rupprecht, who descended from her throne, and thanked me so warmly that one might think she was the honored one, not I." Miss Ruby has prepared a program of modern French composers for the coming year's concert work, and it is probable that Los Angeles may hear the voice that has charmed the most critical musical centers in Europe.

Mrs. M. E. Blanchard has returned from a month's vacation to the mountains and has resumed her teaching. In addition to her duties at Mills College and her home studio at 845 Ashbury street Mrs. Blanchard will devote two days in the week, namely, Wednesdays and Saturdays at Room 1005 Kohler & Chase Building. This downtown studio has been selected for the convenience of her pupils who live within easy reach of the building.

Herbert I. Bennett, managing editor of the Musical Courier, returned East on Thursday evening August 8th and by this time will again be at his desk grinding out copy for the anxious musical public. Mr. Bennett was accompanied by Mrs. Bennett who was formerly a vocal student of Mrs. von Meyerinck and who insisted upon looking up Mrs. von Meyerinck in Los Angeles to take at least one lesson from her while on the Coast.

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years just past, Mr. McCarthy, much we are pleased to celebrate today, have been most important ones in your life as well as in the life of our House, for during that period you have passed from the good to manhood, from fatherhood to boyhood, and we did not overlook the important fact that you have also become a happy father.

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exclusive information. We shall recommend no artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning September 1, we will publish an "Artists' Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications appertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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PUBLISHED EVERY WEEK

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Price 10 Cents

THE SAN FRANCISCO SYMPHONY ORCHESTRA AND RESIDENT ARTISTS

By ALFRED METZGER

San Francisco, and indeed the entire Pacific Coast, has done a great deal for visiting artists. Concerts and opera seasons have been attended lavishly in this territory, and we know, as a matter of fact, that the great artists make more money out here than anywhere else. Therefore no one can accuse us of trying to injure the prospects of visiting artists, when we endeavor to create a field for musicians who reside here and spend their money here. We are of the opinion that visiting artists should depend upon the assistance of the public at large in the bigger cities and upon the musical clubs in the interior cities, but that the resident artists have a right to demand recognition from those organizations that are flourishing in their midst from the money of their friends. The Musical Association of San Francisco is one of those organizations to whom the resident musicians and concert artists have a right to look to for support. It is an organization including local music lovers, and while it practically is run by three or four people who seem to hypnotize the entire Board of Governors of thirty members, nevertheless it includes at least three hundred members. Now whatever sentiment there may exist against local musicians or local artists emanates from Henry K. Hadley who seems to be afflicted with a mania to import musicians from Europe, and belittle and sneer at our musicians. Why Mr. Hadley suddenly develops this mania this year is a mystery to us, as only a year ago he published in the

it is necessary to make as many friends as possible and as few enemies as possible in order to make the forthcoming symphony season a financial success and we also want to show why it is necessary to make the season successful in every way. Indeed it will be far more difficult to make this ensuing season a success than Mr. Hadley, who seems to be consumed with a mania of self adulation, believes, for he has lost a great deal of the prestige that attached to him a year ago.

We are not trying to find fault with the Board of Governors of the Musical Association of San Francisco. If we wanted to do any harm we would not write this article, for the easiest way to get even for the attitude of the Association toward this paper would be to treat them the same as they treated us, that is to ignore them entirely. But we want to see these symphony concerts continue, and in order to do so we believe that the truth is the best thing that could be advanced in the interests of success. Now then, the past musical history of San Francisco has taught us that every musical movement that has started with a great show of enthusiasm has gradually, from year to year, dwindled until it finally collapsed altogether. There is not one great musical enterprise that has not met this fate. The organization of the San Francisco Musical Association with its symphony orchestra is exactly the same kind of a movement. We do not care how many subscribers there may be, it will be found that this year a number of guarantors will want to be released of their obligation, and that next year there will be more until there will not be enough left to pay the expenses, when the proposition will simply be exterminated. Last year the Cort Theatre was crowded to the doors on several occasions and most of the time very large audiences attended the symphony concerts. It will be found that this year, unless certain inducements are made to the public, the audiences will grow smaller than last year and next year they will grow less and so on. Now this state of affairs that has characterized every other musical enterprise of moment in San Francisco must be improved. Otherwise the city will be accused of lack of stability in musical matters, and this is one of the things that must be prevented at all hazards, even to the extent of running into danger of offending certain members of the Board of Governors of the Association.

Mr. Hadley and his friends are doing the very thing that is likely to hasten the collapse of the Association more than anything else. They are antagonizing people by their autocratic insistence of "bossing" the association at all events. While people may not tell them to their faces that they are gradually turning from them and are trying to influence their friends to do the same, they are coming to this paper and tell us of friction and disagreements within the ranks of the guarantors, and among the people that keep us informed are several whom they consider their staunch friends. It is evident that Mr. Hadley does not encourage open talk among his friends, but he seems to insist that his commands are law and that whatever he wants the entire association MUST want as long as he is affiliated with it. Now this "run-or-ruin" policy is not one intended to keep the association on a smooth footing. Sooner or later the San Francisco having its own permanent symphony orchestra will have vanished. This misfortune must be prevented at all hazards. How can it be prevented? Simply by making as many FRIENDS as possible and not as many enemies. It will, of course, be impossible, to prevent criticism and even make some enemies, but it will be possible to make sufficient friends to offset the enemies and bring the dreams of the association to a successful realization. Constant antagonism such as Mr. Hadley creates with his autocratic manner and his disregard for the feelings of his fellow-men, whom he regards beneath himself in social position, is likely to destroy the association sooner than it would under ordinary circumstances be destroyed, and unless a sense of justice and fair play, should call a halt to Mr. Hadley's insane desire to insult our local musicians by superseding them with foreigners.

We are creditably informed by musicians in whom we repose absolute confidence that Mr. Hadley claims he must have certain imported players if he is to give any symphony concerts next season. He wants to import among other musicians a flutist, a cello player, a viola player and other instruments. Now as long as Mr. Hadley can not find musicians in San Francisco (in the city that pays him \$10,000 a year to spend in the East), who are unsatisfactory in their respective positions, no one can seriously object to his desire to import such musicians, for it is to the interest of San Francisco as well as to the musicians themselves that

every position is occupied by a competent man—and the more competent the man is the better it will be for the orchestra. But as long as San Francisco possesses capable musicians to fill these places there is no reason why any musician should be imported and among the instruments Mr. Hadley wants to fill from the outside are some who can be filled in San Francisco very satisfactorily. No one will object to Mr. Hadley importing a concert master, provided this concert master is a recognized artist of great merit and one of a national or international reputation. But we have a right to object when Mr. Hadley wants to import an unknown man, who has played only with small orchestras and who has no reputation either national or international—a man like Eduard Tak for instance who was the worst concert master that ever sat in the first chair of a local symphony orchestra. We want to remind Mr. Hadley that we have as competent concert masters right here in San Francisco as he can import from anywhere, and if he has had any trouble with any of our leading musicians it is his own fault either as a man or a symphony leader, and not the fault of our musicians. Many of those whom Mr. Hadley wants to supersede



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with foreigners have played under greater leaders than Mr. Hadley, and have given satisfaction at all times.

Mr. Hadley's influence with certain members of the Board of Governors is due to his social position rather than to his reputation as a symphony leader. In fact he was not known as a symphony leader until he came to San Francisco, his experience in Seattle being the only one to make him known to San Francisco. While Mr. Hadley is a composer of the rarest faculties, indeed we believe a composer of the foremost type in the world, he is not and never will be a symphony leader of an inspired character. Nevertheless because of his social proclivities certain influential members of the Board of Governors of the Musical Association of San Francisco consider him the only man fit to lead our symphony orchestra. The sooner this idea of Mr. Hadley's superiority as a symphony leader will be abandoned by the Board of Governors of the Musical Association the better it will be for the symphony orchestra and for San Francisco, for its persistent reiteration on the part of Mr. Hadley's friends among the association and on the press will only make a laughing stock of San Francisco as a musical community. We must look at this proposition from the standpoint of absolute truth, and even if the Pacific Coast Musical Review should lose advertising patronage and free passes from the Musical Association, still we consider our duty to the musicians and music lovers of San Francisco more important than our duties toward the Musical Association and Mr. Hadley. So far it seems that Mr. Hadley

(Continued on Page 3.)

daily papers a letter over his own signature to the effect that he had just as fine musicians in his orchestra as there were in any symphony orchestra in the United States, and that he could give just as fine symphony concerts as are given by any symphony orchestra in the country. It would be worth while to know what changed Mr. Hadley's mind in this direction.

The reason why we refer to the conditions associated with the forthcoming symphony concerts must be sought in the fact that a number of leading San Francisco musicians have come to us and complained that Mr. Hadley thinks it necessary to import from fifteen to twenty musicians most of whom are to take the place of competent musicians from San Francisco. These imported musicians are to receive salaries ranging from fifty to one hundred dollars a week, so at least our local musicians are informing us, and when they arrive in San Francisco they are permitted to accept cafe and theatre positions thereby robbing our own musicians of their livelihood. We understand that one or two gentlemen are encouraging Mr. Hadley in this proposition, notwithstanding the fact that the San Francisco Musical Association consists of three hundred people who subscribe one hundred dollars a year toward the maintenance of this society, these three hundred people being largely friends and relatives of our efficient local musicians. Now we want our readers to understand that it is not our intention to mix into matters that are none of our concern, nor do we intend to offend the gentleman whose name we mention here upon the authority of a number of leading musicians. We desire to discuss this matter openly and freely because we consider it a matter of moment to the success or failure of the forthcoming symphony season. Before we continue our discussion we want to show why



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PACIFIC COAST Musical Review

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L. E. BEHYMER ENJOYS HIS EUROPEAN TRIP.

Los Angeles Impresario is Liberally Entertained and Witnesses Several Epoch-Making Musical Events in the "Old Country."

Bayreuth, Bavaria, July 15th, 1912.

We are all down here at the "Feast of Music" taking in the rehearsals in Bayreuth. All the best known singers of Europe and America are here either as guests or participants. The orchestra is simply remarkable, consisting of 127 pieces. Dr. Muck is one of the directors. They give Parsifal, Die Meistersinger, Das Rheingold, Die Walküre, Siegfried and Götterdämmerung, with all the accessories—and such an ensemble, such perfect work! Everyone is in the midst of preparatory work and on July 22d the first of the twenty-one performances begins. The season ends on August 20th. Madame Schumann-Heink is the big star of the festival, although there are many other great artists. She is such a charming woman that everyone is at her feet. Her daughter and family are here, and Ferdinand her son and secretary. The "Family" is also represented part of the time by August, the oldest son. Madame Schumann-Heink is as patriotic as ever, and no matter how she may be called upon she always defends the United States and her "dear California." Indeed in Schumann-Heink, California possesses one of its most energetic and most enthusiastic sponsors and advertisers. I have had a number of the European cities, and am still enjoying a fine vacation and rest. I do not regret coming, only I know just how hard it is going to be to catch up in the work.

The Munich Festival opens on August 5th, and Madame Schumann-Heink sings there a number of times. She sails in September 5th on the S. S. Amerika, and Miss Dorn, who is one of her guests, sails with her. My acquaintance, Madame's special guest, and will be in Munich with her up to September 1st, after which she will go to Berlin to finish her German studies. We have enjoyed a number of jolly evenings at the "Owl," where Wagner used to meet his friends, and which is now bathing in the master's reflected glory and frequented by all the artists. Then the delightful motor rides in all directions give us such a fine idea of the European countries, the ways and customs of the people and so forth. I have heard some beautiful voices here whose possessors would like to come to America at unusually low remuneration and sing for our clubs, and I must say that many would surely make good, only they would cut out the American singers whose engagements I advocate, but who want so much money that the managers can't handle them. You see these European singers only wish to be HEARD, knowing that in one season they would make names for themselves, and to do so, one of them—a very good one—said to me "give me my expenses, and I will pay my own passage if you will guarantee me that I shall have \$500 in my pocket when I start back." You know that is a reasonable offer, more than reasonable, and he would mean only \$200 for his season's work net, and he would sing four times weekly. (This is a state of affairs that we would not like to see encouraged in the United States. It would cheapen concert work to such an extent that music study would not be an inducement to aspiring students. We believe in living remuneration for the artist, although we condemn extravagant demands.—Ed.)

I had an enjoyable visit with Mr. and Mrs. Dippel at their home near Vienna, and when I glanced over his plans and Mr. Leahy's for the San Francisco Grand Opera Season, it certainly showed me an itinerary that of the Metropolitan Opera House, and one for which you can "go the limit." I really do not believe Mr. Leahy himself knows what a great season Dippel is planning, because he wants to make an annual trip. Heard Saltzner-Stevens yesterday in Die Walküre, and she did magnificent work. Have engaged Ysaye and Godowsky as two of the principal artists for the season, also Madame Marcella Sembrich, Madame Gadski, Mischa Elman, Josef Lhevinne, Kitty Cheatham, who is a success over here and just gave four recitals to crowded houses in London, and who will give two recitals in Berlin and two in Paris. I also have Janpoki, the Russian baritone, and Riccardo Martin, the Metropolitan tenor, with Rudolph Ganz. So you see the Coast is going to hear the best this year.

"BEE."

Bayreuth, July 22d, 1912.

Well the general rehearsals are over and the city is filled with Americans, and I find over thirty Californians in attendance, twenty-three from Pasadena, Santa Ana, San Diego and other small towns, and about the same



A DELIGHTFUL DINNER PARTY

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number from Los Angeles and San Francisco. However, all Europe is full of Americans, and the Californians seem to be in the majority; but when you go from the East to the Golden Gate, you get the real "Travel Bug," and so the European trip seems insignificant. Mr. and Mrs. Walter Raymond of Pasadena and Los Angeles came in today. Mrs. Raymond is one of our best sopranos, and has been on our Symphony Board for years, and is our secretary this year. Your San Francisco singer, Madame Stanley Morsehead distinguished herself last night by giving a reception and supper to her friends the artists, and the Schumann-Heink party. It was one of the social affairs of the season. Among the party I noticed Madame Schumann-Heink, who sings in all the operas, Heinrich Schütz, who is Beckmesser in Die Meistersinger, Madame Ellen Gulbranson of Christiana, who is Brunhilde, Madame Lilly Dorn of Vienna and New York, who sails for America with Madame Schumann-Heink September 5th on the S. S. Amerika, and who will tour the East in concert this year, Abmus Hanson, a Norwegian singer who resides in Berlin and sings in the "Ring," Ferdinand Schumann, Madame's personal representative, Elsie Behymer, Leilla Gulbranson, Capt. Hauptmann (there must be a misunderstanding in the name unless it is a singular coincidence. Captain means Hauptmann in German, and possibly Mr. Behymer may have confused the name. Still there is a possibility that the gentleman may be Hauptmann Hauptmann) of the 7th Regiment, Reginald Denning, Madame's accompanist, Gertrude Beswick, vocalist of Los Angeles, J. F. Wilson of St. Paul, a director of the St. Paul symphony board, L. E. Behymer, impresario, and Merrill Morsehead of San Francisco.

I also met today Margaretha Bruntsch of San Francisco who's singing this year at the Royal Opera in Berlin and Andreas Dippel and his wife, who brings the grand opera to San Francisco and Los Angeles this winter. Madame Gadski will be here Friday. There are so many artists from everywhere that each day three or four come and want to sing for me and ask for a recital contract for the West. Madame Schumann-Heink sang for the sick poor at the Hospital yesterday and earned their heartfelt thanks. Madame Dorn and Madame Gulbranson will sing next week. I suppose with so much music abounding a deed of charity is most appropriate. A reception at Villa Wagnfried was given Madame and her friends this morning, and she sings there at a reception tomorrow night. I am leaving at the end of the week for Kolin to visit with the Kubeliks, and shall take in the Munich grand opera on my return. There is so much to see and hear that you just keep on going and never tire. By the way I am sending you a program of all the artists, the operas and conductors, as you may care to use them—also some new photos, which I am sure you can not get elsewhere, and you may care to reproduce some of them. The productions were excellent.

I had the honor to be invited to the general rehearsals, where the artists really surpass themselves in their work. You see the audience is really made up of "Kappellmeisters" from all the Stadt Theatres, artists who are studying the same roles and expect to sing from this winter and artists who have sung them for years, thus the artists on the stage do their best, for they realize that their critics are. The scenic and electrical displays are really wonderful. I simply marvelled at it all. There are so many details worked out which the average performance in America never exhibits. There are 127 musicians in the orchestra drawn from all the different theatres in this country to sing from concert to concert, and every department has a most competent head. It is simply marvelous, and the results are more than I ever expected. Every seat is sold and that at twenty-five marks (\$6.25) each, whether in front or in the back row of the gallery, and I heard of some English people who paid 120 marks (\$30) apiece for their seats. Speculating is punishable—if they can trace it—and the purchaser is considered just as guilty as the seller. Siegfried Wagner listened to a plan I had to bring him and his orchestra to the Coast in 1915, but made no promise as he had told his mother that he would not leave Europe while she is alive. Best regards to all.

"BEE."

HARRY CLIFFORD LOTT A HAPPY FATHER.

We take the following from a recent issue of the Los Angeles Tribune: Harry Clifford Lott, baritone, is involved in a permanent smile that ripples like a cascade of double arpeggios over his countenance, and the Lott household at 912 West Twentieth street is engaged in making symphonies of nursery rhymes. The musical festival and the smile are all in celebration of the arrival of a new musician in the Lott family. This musician is no bigger than a "grace note," yet tips the avoirdupois chromatic scale ascending at eight and one-half pounds, and with all his littleness seems to be a full measure on the world's musical staff. Sinclair Rogers Lott has done some singing himself since he arrived, Wednesday night, but it has been mostly in a minor strain. In the first voice testings, which have been inevitable, the young man has shown a chest strength and superiority of tone quality amazing in one so young, and he holds out great promise of being born for an operatic career. He does most of his practicing with inexhaustible vigor at 2 o'clock in the morning. His father has decided such solos must have the "repeat sign" and encores removed, especially at such an hour. Just now the operatic stage is to be found in the nursery. The footlights form a crescent around a wee cradle, and the leading tenor is trying to grow big enough so that by next Monday the family will be able to decide whether Sinclair Rogers is going to be handsome like his mother or just plain good looking like his father.

THE SAN FRANCISCO SYMPHONY ORCHESTRA AND RESIDENT ARTISTS.

(Continued from Page 1.)

and his friends do not care for anyone but themselves, and are willing to sacrifice every friend if he objects to some of their arrogant and impudent bulldozing methods. We desire the San Francisco orchestra to be a success, either with Mr. Hadley or without him, and to do this we are willing to go to any lengths. There is but one way to make the symphony concerts the same success they were last year, and that way is to consider a little our San Francisco music lovers and their friends, among whom are a number of most efficient musicians. It must be the desire of the Board of Governors to make FRIENDS, even at the sacrifice of personal likes or dislikes, and the only way to make friends is to make concession to patriotism of their home city and home talent. The engagement of resident artists will make many friends, the engagement of local musicians of ability will make many friends, and the refusal to engage local artists and musicians will make correspondingly many enemies. People who will associate with the rank and file of our music supporting people to realize the importance or even the existence of this fact. Nevertheless it is the truth and must be conjured with. True, the engagement of visiting artists as soloists will continue considerably toward the support of those concerts in a season, but artists appear, but to the audience which the said support and to the society elements do not mingle only associate with the rank and file of our music supporting people to realize the importance or even the existence of this fact. Nevertheless it is the truth and must be conjured with. True, the engagement of visiting artists as soloists will continue considerably toward the support of those concerts in a season, but artists appear, but to the audience which the said support and to the society elements do not mingle only associate with the rank and file of our music supporting people to realize the importance or even the existence of this fact. 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BERKELEY MUSICAL ASSOCIATION.

We take pleasure in publishing the following announcement of the Berkeley Musical Association to the students of the University of California.

You are invited to become student members of the Berkeley Musical Association. This is an organization formed to promote the good cause of Music in Berkeley, by making it possible at a minimum cost, to hear the best concerts given by artists of international reputation, both vocalists and instrumentalists, who may visit California from year to year. There are two classes of membership, associate and student. The associate membership is five dollars a year, the student membership, two dollars. Music students, and students from either the University, public or private schools should have the written endorsement of either a teacher, professor, or principal. The Association pledges itself to give not less than four concerts a year. An associate member is entitled to two tickets for each concert the student member to one. No tickets will be sold to non-subscribers.

The Berkeley Musical Association is now in its third year. In the first year we had the following artists, Gogorza, Von Warlich, Korian, Simund Beel, Eisner and Josef Hofmann. The second year, in five concerts, the Association enjoyed Auguste Nadauze Lonsari, Madame Elsa Ruesch, Harold Bauer, Zimbalist and the Flonzaley Quartet. The concerts are given in Harmon Gymnasium, and students desiring to join are requested to do so immediately as a large waiting list is anticipated. Students may communicate with Prof. Richard F. Scholz, California Hall, University of California, or with the Secretary. Checks or postal orders should be made in the name of the Berkeley Musical Association. As soon as the associate and student membership limit has been reached, no further members will be received, except as vacancies occur and those on the waiting list will be notified in the order of their application.

By order of the Council,

JULIUS REHN WEBER.

Secretary

Telephone Berkeley 2908, Piedmont Avenue.

Those finding it necessary to telephone to the Secretary will please do so between 7:30 and 8:30 p. m. Communications by mail will receive prompt attention.

A NEW CALIFORNIA MUSICAL CLUB.

We take pleasure in publishing the following announcement forwarded to the Pacific Coast Musical Review by Mrs. Sarah D. Parker, the Secretary of the Peninsular Musical Association.

The undersigned musicians and music-lovers, in co-operation with the Fortnightly Music Club, of Palo Alto, ask you to join in forming an organization to be known as the Peninsular Musical Association, the object of which shall be to make it possible to hear on the peninsula, at a nominal cost, the best artists, both vocalists and instrumentalists, who may visit California. The plan is to give four (4) concerts a year—these concerts to be given at Palo Alto for two reasons—the first, that Palo Alto is the geographical center of the peninsula, and the second, that it has an available concert room—the Assembly Hall of Stanford University, which has a seating capacity of 1800, having been secured by the Association.

The great success of the Berkeley Musical Association and the Sacramento Club encourages us to do this. These organizations have given their clientele such artists as Schumann-Heink, de Gogorza, Gaski, Amato, Harold Bauer, Josef Lhevinne, Zimbalist, and the Flonzaley Quartette. This we can do also, but only by co-operation all along the peninsula from Burlingame to San Jose. (The Southern Pacific will run a special train from San Mateo, provided 125 tickets are taken, and the Peninsula Railway Company will run a special trolley directly to the Quadrangle on the campus from San Jose or any other point from which 30 members are secured.)

To carry out this plan, it is proposed to have an associate membership of five (5) dollars a year, entitling the holder to two (2) tickets for every concert, and a sociate membership of five (5) dollars a year, entitling the holder to one (1) ticket for every concert. Tickets (single) to non-subscribers will be \$1.50 for every concert. Reserved seats may be secured by subscribers, one day in advance of the general public. Satisfactory provision for seats for out-of-town subscribers will be assured.

Relying on your interest in the cause of good music, you are asked not only to become a member of the Peninsular Musical Association, but to invite others to join. If each person intending to become a member will persuade another to join, a membership will be counted on that will give us the very best artists at so low a cost, 62½ cents per concert, as to be practically within the reach of all. Membership dues may be paid at any time before September 1, 1912.

Burlingame and San Mateo—Mr. and Mrs. E. D. Beylard, Rev. Walter H. Cambridge, Mr. and Mrs. J. B. Caserio, Dr. and Mrs. W. C. Chidester, Mr. and Mrs. C. W. Clark, Mr. and Mrs. W. H. Crocker, Mr. and Mrs. Norris K. Davis, Mr. and Mrs. Henry Dehman, Mr. and Mrs. Chas. E. Green, Mr. and Mrs. Frederick Kohl, Mr. and Mrs. Walter Martin, Capt. and Mrs. A. H. Payson, Mr. and Mrs. Henry T. Scott, Dr. R. R. Sibbey, Prof. Joseph Smith, Mr. and Mrs. Richard M. Tobin, Belmont—Mr. and Mrs. W. T. Reid, Redwood City—Mr. and Mrs. Walter S. Fisher, Mr. and Mrs. R. W. Barrett, Mr. and Mrs. Carl Beeger, Miss Bertha Berner, Mr. and Mrs. Eugene Boyler, Miss Amy T. Campbell, Mr. and Mrs. Otis Carrington, Dr. and Mrs. N. C. Cummings, Mr. and Mrs. P. E. Davidson, Mr. and Mrs. C. M. Dooce, Mr. and Mrs. E. F. Fitzpatrick, Mr. and Mrs. E. J. Fowler, Mr. and Mrs. G. N. Gerwin, Mr. and Mrs. G. A. Gumbler, Mr. and Mrs. C. H. Hays, Mr. and Mrs. B. W. Henshaw, Mr. and Mrs. G. P. Hull, Prof. and Mrs. P. McCrae, Mr. and Mrs. Geo. A. Merrill, Mr. and Mrs. A. M. Robertson, Dr. and Mrs. J. L. Ross, Mr. and Mrs. P. Rossi, Mr. and Mrs. C. G. Sandescher, Mr. and Mrs. Chas. H. Shanks,

Mr. and Mrs. Den Smith, Mr. and Mrs. W. Z. Steinhilmer, Dr. and Mrs. H. W. Taggart, Mr. and Mrs. Z. T. Thorning, Mr. and Mrs. F. K. Towne, Mr. and Mrs. H. W. Walker, Mr. and Mrs. E. R. Whitehead, Col. and Mrs. Whitney, Mr. and Mrs. Geo. M. Willcox, Mr. and Mrs. D. W. Williams, Miss K. Wolfenden, Dr. and Mrs. Geo. Borden Young, Mr. and Mrs. Woodside, Mr. and Mrs. J. D. Gish, Mr. and Mrs. F. A. Zane, Fair Oaks and Menlo Park—Mr. and Mrs. Geo. A. Batchelder, Mr. and Mrs. Geo. D. Clarke, Mr. and Mrs. J. B. Coryell, Mr. and Mrs. Aleck E. Curlett, Mr. and Mrs. Alexis D. Ehrman, Mr. and Mrs. Perry Eyre, Mr. and Mrs. Herbert Fleishacker, Mr. and Mrs. A. G. C. Hahn, Mr. and Mrs. De Launey Logan, Mr. and Mrs. J. Long, Mr. and Mrs. John F. Merrill, Mrs. Olive Merrill, Mr. and Mrs. J. Henry Meyer, The Misses Meyer, Mr. Ethridge Moore, Miss Henrietta Sivera, Mr. and Mrs. Beach Thompson, Mr. and Mrs. Clarence R. Walter, Palo Alto—Mrs. Evelyn W. Allan, Prof. C. G. Allen, Mr. and Mrs. G. H. Allen, Miss Allender, Dr. and Mrs. H. A. Alderton, Mr. Olaf Anden, Mrs. Charles Angelo, Mrs. A. M. Anthony, Miss Juliet Arnold, Mr. W. S. Atkinson, Rev. and Mrs. C. G. Baldwin, Mr. A. F. Barker, Mrs. R. Barnett, Mr. and Mrs. Wm. S. Bates, Mr. and Mrs. G. H. Beardsley, Mrs. S. A. Beebe, Mr. F. A. Beebe, Mr. and Mrs. R. B. Bell, Mrs. E. C. Bentley, Mrs. J. F. Berry, Mr. and Mrs. I. G. Betts, Prof. and Mrs. J. V. Bingham, Miss Bibby, Mr. and Mrs. J. B. Black, Mr. and Mrs. J. B. Black, Miss Elizabeth Blake, Dr. and Mrs. Benj. C. Blodgett, Mr. and Mrs. Homer Bodley, Mr. and Mrs. G. S. Bohart, Mr. and Mrs. S. K. Bradford, Mrs. Wagner Bradford, Mrs. E. B. Bramhall, Dr. and Mrs. John C. Branner, Miss Gertrude N. Brown, Mrs. Sara Bibby-Brown, Mrs. L. H. Brown, Mr. and Mrs. J. S. Brown, Mr. D. B. Buchan, Mr. and Mrs. M. A. Buchan, Mr. G. Bucher, Mr. Prof. and Mrs. L. L. Burlingame, Mrs. T. M. Calderwood, Miss Grace Camp, Miss Elsa Campbell, Rev. and Mrs. Roy H. Campbell, Mrs. John F. Carpenter, Miss Lily Carter, Prof. and Mrs. A. M. Cathcart, Mr. and Mrs. C. A. Chaguetta, Mr. and Mrs. S. W. Charles, Mr. and Mrs. C. E. Childs, Prof. and Mrs. G. F. Clark, Prof. and Mrs. G. H. Clevenger, Mr. and Mrs. Andrew D. Clark, Mr. C. S. Clark, Miss Mrs. M. Cole, Mr. and Mrs. W. W. Colquhoun, Mr. and Mrs. J. S. Cone, Mr. and Mrs. H. F. Congdon, Mrs. A. D. Connelly, Miss Lenore Conrad, Mr. and Mrs. C. P. Cooley, Mr. and Mrs. Edgar Coover, Mr. and Mrs. W. C. Corbett, Miss Marian Coyle, Miss Sophia Cramer, Mr. and Mrs. F. L. Crandall, Mr. and Mrs. Wm. Cranston, Mr. and Mrs. A. Crawford, Mr. and Mrs. W. Crook, Prof. and Mrs. P. C. Cubberley, Miss Jessie Cuthbertson, Mrs. Elda Cutler, Mr. and Mrs. Wm. Darsie, Mr. M. C. Davidson, Mr. and Mrs. A. T. De Forest, Mrs. M. P. Detels, Mrs. Frank Devlin, Miss Nellie Dibble, Mrs. Charlotte G. Dingley, Prof. and Mrs. R. W. Doane, Mr. and Mrs. H. G. Dodds, Prof. and Mrs. Noah Drake, Prof. and Mrs. E. R. Drew, Mr. and Mrs. J. A. 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All delinquent advertisements will be discontinued with issue of Sept. 7th, unless payment is made on or before Sept. 4th.

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ORPHEUM.

The Orpheum bill for next week will be headed by Elsa Ruegger the World's Greatest Woman Cellist. Madame Ruegger's artistic career has been a succession of triumphs. She has played both here and abroad with leading symphony and musical societies and has been immensely successful in numerous concert tours. Her appearance in vaudeville is therefore an event of extraordinary importance and another striking illustration of the wonderful advance this branch of theatricals is making. Madame Ruegger has been distinguished by the approbation of the most hypercritical European and American critics. She has in addition to the compelling force of her art a most magnetic personality. On her present vaudeville tour she will be assisted by the celebrated conductor Mr. Edmund Lichenstein an eminent figure in the musical world. Her programme will consist of a Nocturne by Chopin, an Elegy by Massenet and "The Elves Dance" by Popper.

Cesare Nesi the young Caruso who will be heard for the first time in this city has in the opinion of those best qualified to judge a splendid future in grand opera. Although a young man he has had a very eventful career. Three years ago he came in the steerage with other immigrants from Florence, Italy, to New York. In his own land he had been a modeller of clay statues and he soon secured a position as a peddler of these from a compatriot who made them in a little shop on the Bowery. At night he amused himself in his own room by singing the songs of his native land and his fellow hoarder soon made of him a vocal celebrity. His first public appearance was on an amateur night at a five

cent vaudeville theatre, where he scored under the most unfavorable circumstances a tremendous hit. His fame went forth and an alert vaudeville manager was so impressed by his tenor robusto notes that he booked him for his entire circuit. Since then his success has been assured.

De Witt, Burns and Torrence will introduce their mirthful creation "The Awakening of Toys." It is Christmas eve in a toyshop and the trio impersonate respectively a Jack in the Box, a Wooden Soldier and a Pierrot Doll who become animated and indulge in acrobatic dances and novel and attractive poses. Harry Earl Godfrey and Veta Henderson will present an enjoyable bit of travesty called "Aboard for Abroad" which gives both players liberal scope. The scene is the forward deck of a boat and there is not a dull minute in the entire act. Next week will be the last of Mrs. Gene Hughes and Co.; Van Brothers; Bradshaw Brothers and W. C. Fields "The Silent Humorist."

CORT THEATRE.

Margaret Mayo's screaming comedy, "Baby Mine," which opened a limited engagement at the Cort Theatre last Sunday, will enter upon its second and last week beginning Sunday night. "Baby Mine" still has the power to provoke unrestrained laughter. It is seldom one hears such genuine laughter completely possess the large audiences at the Cort this week, where this screaming success is duplicating its previous engagement in this city. Never was a comedy constructed that so easily took the audience off its gravity and kept it going in an avalanche of shrieks. It is a quadruple success in the gilt-edge class. The story is simplicity

itself, but the situations are irresistible; there is no need to criticise, it clears that carking hurdle by several thousand feet and goes bounding on its seven-league boots.

"Bought and Paid for." William A. Brady's remarkable success, which he is sending here with the original New York Playhouse cast, including Charles Richman, Julia Dean and others, is underlined to follow "Baby Mine" at the Cort for a limited engagement beginning Monday September 2nd.

Mrs. E. M. S. Fire, manager of Brahazon Lowther, the famous Irish baritone, and other artists, who has her offices in Los Angeles, spent a few days in San Francisco in the interests of her artists.

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ALCAZAR THEATRE.

Laurie Taylor's next venture at the Alcazar, commencing Monday night, will be as Eve Alverson in "The Wooing of Eve," another new play by J. Hartley Manners, and she promises to be no less interesting in it than she was in either of her previous interpretations, although the role demands radically different treatment. Eve is young, but an accomplished woman of the world, sensible of mind and brilliant of speech, ever ready with the right action and the right word. Her whole tone and demeanor are buoyant, and their effect is that of a tonic in depressing surroundings. Withal she has suffered, and suffering has taught her the great lesson of charity—of instinct for another's sorrow.

Into the troubled family of her uncle, John Rodd, a London iron king, enters. Eve finds him threatened with bankruptcy, his youthful wife ready to elope and her daughter about to be married to a man who does not possess her love. Throughout three extremely interesting acts, covering a period of twenty-four hours, Eve is very busily engaged in putting the disturbed house in order, and very thoroughly is her self-imposed task accomplished. Her manner of doing it is contrary to the conventional, as, indeed, are the plot of the play and the principal characters involved.

MUSIC AT THE UNIVERSITY.

With the opening of the University for the Fall term the Sunday Half-Hours of Music in the Greek Theatre will be resumed, and the engagements made by the Musical and Dramatic Committee warrant the assertion that this term's series, which, as usual, is done up by band orchestras and choral societies as well as recitals by individual performers, will be the most interesting ever given in the Theatre. Learning that Miss Mary Edith Cowans, a distinguished contralto well-known in New York and vicinity for her church and concert work, was to be in this vicinity about this time, the chairman of the Committee, months ago invited her to open the series. Miss Cowans, who is the contralto soloist in the Cavalry Methodist Church, which has the largest church auditorium in New York, not only graciously consented, but to add variety to the programme secured the services of an instrumental sextette consisting of Mrs. R. Roy Cowies, first violin; Wymond Garthwaite, second violin; James Hamilton Todd, Jr., viola; Thomas R. Smith, cello, and Mrs. Edwin Garthwaite and Miss Mildred Porter, piano. The programme that will be presented is as follows: the Prelude from Ronald's "Cycle of Life," Homer's Requiem, and Henschel's Morning Hymn, Miss Gowans; two movements, the Adagio Serioso and the Allegro, from Jadssohn's Sextette, opus 100; Chopin's A Little Waltz, Liszt's Night of the Old Orchards, and Louis, Warr's Joy of the Morning, Miss Gowans; "My Heart at Thy Sweet Voice," from Saint-Saens' "Samson and Delilah," Miss Gowans.

SHORT ITEMS OF INTEREST.

Uda Waldrop, the able and well known pianist and teacher, will resume teaching in his new residence studio, 2832 College Ave., Berkeley, on September 1st. Mr. Waldrop enjoyed a pleasant summer vacation and is anticipating a very lively and busy season.

Dr. Louis Lisser, the distinguished piano pedagogue and for many years the Dean of the Musical Department of Mills College, will leave on an extended Oriental and European trip next Saturday on the Steamship Chiyon Maru. He will be accompanied by his wife and son and expects to remain away from San Francisco about a year and a half. Dr. Lisser has long contemplated this trip, but at length has been able to realize it, following his inclinations. He will now make up for lost time. Dr. Lisser is one of the leading factors of musical development in this community and it is due largely to his energy that a number of important musical movements were started and successfully launched during the early period of our musical life. Dr. Lisser's numerous friends will all wish him a pleasant journey and a happy return, and in this wish the Pacific Coast Musical Review joins them.

E. M. Guiso, of the Baldwin Co., has returned from several week's vacation to Canada and is again showing his smiling countenance to his many friends at his usual spot of observation.

Percy A. R. Dow's Summer School of Voice closed its session of two months on August 16th. The conditions for such a school were ideal, and the pupils not only enjoyed the many outing advantages of the redwoods, river and mountain, but have been gratified with the rapid progress which they have made with the daily lesson plan. The idea being somewhat new to this part of the country, will grow in popularity as its practicality becomes realized, and Mr. Dow looks for a big school next season. Mr. Dow is again at his Oakland studio and busy giving lessons.

Miss Frieda Wanser, a brilliant young pianiste and pupil of Wm. J. McVey, has been engaged as the resident teacher of piano at Miss Hamlin's School. The young lady is a very accomplished musician and scored a gratifying triumph at the recent commencement concert of the Hamlin School, besides having appeared at a number of public and private events with decided artistic success.

Miss Beatrice Clifford, the successful pianist and accompanist, announces that she has taken the Hall Studio formerly occupied by Frank Wickman at 2518 1/2 Etna Street, Berkeley. On Mondays Miss Clifford will be in her San Rafael Studio, 5 Reservoir Road.

Miss Ada Clement announces that she resumed teaching on August 15th at her residence studio, 2255 Broadway.

Warren D. Allen's Summer Course for pianists, which lasted all through the month of July, was a brilliant success both from the standpoint of attendance and of interest. During the course Mr. Allen gave four lecture recitals for his students, assisted in two of them by Miss Esther Louise Houk, contralto. The programs were as follows: First Recital—Schumann-Sel. from Kreisleriana, Fantasy Pieces, and Sonata op. 11. Song, "Ich grolle nicht." Brahms—Intermezzo, op. 117, no. 1. Andante and Scherzo, op. 5. Songs—Ständchen—Sappho Ode, Chopin—Polonaise in E flat minor. Fantasy in F minor. Second Recital—Mozart—Sonata in E flat Haydn—Sonata in E flat Beethoven—Sonatas op. 10, No. 3; op. 27 and op. 110 Third Recital—Bach—Three Choral Preludes (Buxtoni); Chromatic Fantasy and Fugue; Italian Concerto Liszt—Prelude in C major; Fuguerles; Gnomereigen; Polonaise in E major; Song—"O, lieb, so lang du lieben kannst." Fourth Recital—Arensky—Pres de la mer; Schubert—Desire; Rachmaninoff—Polichinelle; Liapounow—Carillon, Ravel—Pavane; Sonatina; Debussy—The Enchanted Cathedral; Clair de lune; Minstrels; The Girl with the Flaxen Hair. Cesar Franck—Prelude, Choral, and Fugue. Miss Houk leaves for her old home in the East about September 1st, but will return to Berkeley next January, to locate here permanently.

Heinrich von Stein, accompanied by his wife and family, is spending his summer vacation at Catalina Islands. Mr. von Stein, who is the exceedingly able and successful director of the Von Stein Academy of Music, has recently purchased a little yacht and is enjoying his well deserved rest exceedingly.

The Pacific Coast Musical Review is in receipt of a postal card from Mrs. Stanley Morshead of this city in which she informs us that she is enjoying the performances at the Wagner festival plays in Bayreuth to the utmost. "Die Meistersinger," Mrs. Morshead says, was beyond description under the direction of Hans Richter. The brilliant San Francisco soprano is studying with Madame Tichauer, the famous Brundage, who is also singing superbly the Waltraute and other roles. Mrs. Morshead speaks of L. E. Heymer's presence in the Bayreuth atmosphere and of his untiring interest in everything.

Mrs. B. Liedermann, the well known soprano if Temple Emann El, was the soprano soloist at the Chataqua meeting which took place at the Sulter Street Temple last week. Dr. H. J. Stewart was the organist, and Liedermann made an excellent impression with her fine solo work.

Mrs. Richard Rees has just recovered from a prolonged sickness and is again busy in her studio and ready to accept public engagements. On July 14th Mrs. Rees sang the Star Spangled Banner at one of the French celebrations and scored her usual triumph. Mrs. Rees expects even a better season this year than last, and she was exceptionally successful in the past.

GREAT OPPORTUNITY FOR TALENTED PIANIST.

We desire to call the attention of piano teachers and pupils to an announcement on P. 4 of this issue in which a young pianist is offered a lucrative position as a member in a dramatic sketch. It is rarely that a young student will have such a chance to come before the public and display his talents. As will be seen from the announcement a very clever young piano student is wanted—a musician who is above the average and who is able to thrill his hearers. He must be not older than fifteen years, of slight built and must look the part of a young boy, as this is the character he is to impersonate. It will be a great chance of a life time for a young genius, and according to the impression he is able to make with his audiences, it may be the making of a young pianistic genius in the world of music. For this reason we are calling attention to the announcement in an editorial manner.

CALIFORNIA INSTITUTE OF MUSICAL ART.

Upon another page in this issue will be found an announcement of the California Institute of Musical Art of which Alexander Stewart is the director and which is affiliated with the Horton School of Oakland, of which Miss Sarah W. Horton is the principal. The studios and classrooms are located with the Horton School, Perkins Building, 14th and Webster Streets, Oakland. The administration council consists of Alexander Stewart, chairman, Miss Sarah W. Horton and Edward B. Jordan, who is also the secretary treasurer. The advisory council includes Prof. Charles E. Rush, department of Education, University of California, Ref. Albert W. Palmer, pastor Plymouth Congregational Church, Oakland, Dr. William Frederick Bade, Pacific Theological Seminary, Berkeley, J. B. Richardson, attorney, Oakland and Prof. Eugene Neustadt, M.C.P., London, late head of department of modern languages, Watson's College, Edinburgh.

The faculty includes such fine pedagogues as Frederic M. Biggerstaff, pianist; William Warruth, organ and theorist; Madame Eugene Neustadt, voice; Prof. Eugene Neustadt, French and German; Howard Eugene Pratt,

voice; Miss Elizabeth Simpson, pianoforte, Alexander Stewart, violin and orchestra, Miss Janet Torrey, preparatory pianoforte and theory, Wm. Wertsch Jr., violoncello, Charles H. Blank and Thomas Woodcock, who are assistants to Mr. Stewart. Competent instructors of practical professional experience are provided for students of flute, clarinet, cornet, trombone and other instruments. As will be seen the institution is an ideal conservatory and should prove of much benefit to its students. We shall have more to say about it in future issues.

LETTERS FROM OUR FRIENDS.

San Francisco, Cal.

My dear Mr. Metzger:

As a member of the musical profession let me thank you for the efforts you are making in behalf of resident artists. I think the time is coming, surely, and before long, when local musicians will receive the recognition due them, but the public, and will be in evidence more often. Wishing you every success, believe me,

Sincerely,

JULIA THORP YOUNG.

Madame Isabella Marks returned from her vacation last week and is again busy in her studio in the Kohler & Chase Building. She was at Monte Rio on the Russian where she remained two weeks and was delighted with the beautiful scenery and the ideal climate.

(Continued from Page 4.)

lees, Mrs. J. W. Mitchell, Rev. and Mrs. Frederick Morgan, Mrs. Geo. F. Morrell, Mr. and Mrs. J. J. Morris, Mrs. W. S. Morrison, Mr. and Mrs. Charles Moser, Mr. and Mrs. Geo. W. Mosher, Lieut. and Mrs. Mullen, Mrs. D. H. Munger, Dr. and Mrs. A. T. Murray, Dr. and Mrs. C. S. G. Nagel, Miss E. O'Connell, Miss Helen B. O'Neill, Miss Ethel ex-traveller, Mr. E. F. O'Connell, Miss Clara Page, Mr. and Mrs. W. E. Palmer, Mr. and Mrs. Geo. E. Parkinson, Mr. and Mrs. J. F. Parkinson, Miss Grace Partridge, Dr. and Mrs. Eugene Payne, Prof. and Mrs. Geo. J. Peire, Miss Laura Peterson, Mr. and Mrs. C. H. Phillips, Dr. and Mrs. L. E. Phillips, Mr. and Mrs. L. E. Prior, Mr. and Mrs. W. A. Prosser, Mrs. Albert E. Ramey, Miss Elizabeth Randall, Mr. and Mrs. R. C. Ray, Rev. and Mrs. Clarence Reed, Prof. and Mrs. Karl G. Rendtorff, Dr. and Mrs. H. B. Reynolds, Dr. and Mrs. H. C. Reynolds, Miss Grace H. Reynolds, Dr. and Mrs. R. G. Reynolds, Mrs. G. M. Richardson, Prof. and Mrs. E. E. Robinson, Prof. and Mrs. F. Rogers, Mr. and Mrs. Walter Rodgers, Mr. and Mrs. Arthur Roller, Mr. and Mrs. M. B. Roller, Mr. and Mrs. J. W. Roller, Mr. and Mrs. A. E. Rouiller, Mrs. T. P. Russell, Prof. and Mrs. H. J. Ryan, Prof. and Mrs. Geo. Sabine, Prof. and Mrs. F. Sanford, Mrs. Phoebe Sanor, Mr. and Mrs. H. Schomburg, Mr. and Mrs. Wm. Schofield, Miss Scott, Mr. and Mrs. A. Seale, Mr. and Mrs. F. Sears, Prof. S. S. Seward, Mr. and Mrs. W. A. Shedd, Mrs. Arthur Shaw, Mr. and Mrs. E. B. Shugart, Mrs. John L. Simpson, Mr. and Mrs. J. E. Sloan, Capt. and Mrs. G. R. Slocum, Mrs. Abbie Smith, Mr. and Mrs. C. L. Smith, Mr. and Mrs. E. R. Smith, Dr. and Mrs. H. J. Snyder, Mrs. C. M. Somers, Dr. and Mrs. John C. Spencer, Mr. and Mrs. John A. Stanton, Prof. and Mrs. Miles Standish, Mr. and Mrs. John C. Stark, Prof. and Mrs. E. M. Stauf, Miss Ilanthe Stedman, Mrs. P. C. Steele, Mr. and Mrs. A. M. Stevens, Mrs. H. C. Stevens, Mr. and Mrs. G. L. Stevick, Dr. and Mrs. J. M. Stillman, Miss C. S. Stollenberg, Mrs. Helen Stone, Mr. and Mrs. James Stroner, Mrs. S. L. Strong, The Misses Sutfill, Mr. and Mrs. S. W. Swabey, Mr. and Mrs. Frank Swearingen, Dr. and Mrs. C. A. Swenson, Mr. and Mrs. A. Swift, Mr. and Mrs. J. A. Taft, Dr. and Mrs. Claud Terry, Mr. and Mrs. H. L. Terwilliger, Miss Thiele, Mr. E. C. Thoits, Mr. and Mrs. W. C. Thoits, Dr. and Mrs. Benjamin Thomas, Mr. and Mrs. Charles W. Thompson, Mr. and Mrs. Walter D. Tobey, Mr. and Mrs. Walter E. Vail, Mrs. M. Van Dyke, Mr. and Mrs. John O. Varian, Mr. and Mrs. E. A. Vining, Miss A. Watson, Mr. and Mrs. Stuart Weaver, Miss Mamie D. Weck, Mr. and Mrs. E. C. Weingartner, Miss Edith Westall, Mr. and Mrs. Frank G. White, Miss Harriet E. White, Mr. and Mrs. W. A. Whitmer, Mr. and Mrs. C. M. Whitney, Mr. and Mrs. G. R. Wilbur, Dr. and Mrs. R. L. Wilbur, Mrs. W. C. Wilbur, Mr. and Mrs. F. L. Willard, Mr. and Mrs. Thos. M. Williams, Dr. and Mrs. C. W. Wilson, Miss Maud Wilson, Prof. and Mrs. C. B. Wind, Mrs. E. L. Wolverton, Mr. and Mrs. C. J. Wood, Prof. and Mrs. S. W. Young, Dr. and Mrs. E. C. Zickendath, Dr. and Mrs. Hans Zinsner, Mayfield—Mr. and Mrs. James C. Ray, Mr. and Mrs. S. M. Vandervoort, Los Altos and Mountain View—Mr. and Mrs. R. M. Brotherton, Mr. and Mrs. Percy T. Hannigan, Mr. and Mrs. Claude Jerold, Mr. and Mrs. Emil Kelelin, Mr. and Mrs. Robert C. Kirkwood, Miss M. W. Cleveland, Mr. and Mrs. F. O. Oliver, Dr. and Mrs. Redmond Payne, Mr. and Mrs. R. M. Tooker, Mr. and Mrs. Edwin Thomas, Mr. and Mrs. E. G. Woodruff, Sunnyvale—Mr. and Mrs. S. L. Berry, Miss Crossman, Mr. and Mrs. Norman Schofield San Jose—Mr. and Mrs. John F. Brooke, The Misses Clayton, Mr. and Mrs. G. A. Hale, The Misses Kimball, The Misses Park, Mr. and Mrs. Joseph H. Rucker, Edenvale—Mr. and Mrs. J. O. Hayes.

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend no artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning September 1, we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, losing a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in this list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications pertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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Price 10 Cents

MUSICAL REVIEW'S PLAN TO CREATE FIELD FOR RESIDENT ARTISTS

By ALFRED METZGER

We have now published seven leading editorial articles giving a general idea of the situation as it appears to artists in California and on the Pacific Coast in general. We have shown that there are many opportunities that should be offered to resident artists which are freely and liberally offered to visiting artists. We have pointed out the prejudices that exist among managers, clubs and certain factions of the musical public against the resident artists and in favor of the visiting artist. We have pointed out that the public at large should be expected to assist the visiting artists, while organizations founded for the advancement of the art should encourage the resident artists. We have impartially revealed the faults of the music lovers as well as those of the resident artists in this matter of encouraging our own people, and a casual examination of the articles thus far published will reveal to the reader a most discouraging state of affairs as far as patronizing resident artists is concerned. Now having pointed out this deplorable artistic situation, it becomes the duty of the Pacific Coast Musical Review to suggest a means by which this disheartening situation may be improved and may eventually be changed into a genuine field for the exploitation of able and efficient resident talent.

Those who are familiar with commercial organizations will no doubt have heard that some time ago a big movement was started in the interests of home industry. This movement emanated from the fact that a great many people preferred to purchase merchandise, etc., from outside centers. It seems to have been the conviction of a good many people that the goods manufactured or sold in their native city or State were inferior to those sold outside their native city or State. Now as long as certain goods could not be had in one's own community no one could possibly object to anyone securing the same from somewhere else. Or, if it was impossible to obtain a superior class of goods of a certain kind in one's community, no one could blame a person for trying to get a superior article from the outside. But when it became evident that San Francisco and California produced certain articles of superior quality and could not dispose of all of the output to communities outside this State or City, then it was manifestly unfair for a certain class of citizens to prefer purchasing such articles from the outside, while the men who had invested capital in this territory and made their living here suffered substantial losses through this prejudice in favor of outside purchases.

How did certain of our merchants change this sentiment in favor of home products? The ORGANIZED. They formed what is now known as The California Home Products League. This organization is becoming more and more powerful. It has branches in all cities of any size of this State, and in certain communities this Home Products League is even restricted to one city. Now it must not be thought that these Home Products Leagues are actually opposed to any person purchasing anything at all from other cities or other States. All these organizations expect their members to do is to encourage and seek others to encourage the purchasing of products that may be had just as reasonable and just as good in quality at home as on the outside. The success of this organization is becoming greater every day, and the official organs published by the same record remarkable progress in this respect. Now the encouragement of resident artists is in line with the ideas of the Home Products Leagues. We do not understand why any set of people should deliberately spread ideas regarding the inferiority of California artists and the superiority of artists residing somewhere else.

Now what the Home Products League has done for the merchant and the manufacturers an organization formed for the purpose of encouraging resident artists could do for the musician. This organization should be divided into two classes, namely, active and associate members. The active members should consist of all the efficient artists residing in California (later on the organization could be enlarged so as to take in artists from all Pacific Coast States), and the associate members should include all the friends and supporters of these artists. The society should also include as associate members all those people who believe in the encouragement of efficient artists. Now in every city of any size in California it would be possible to organize one of these societies, and it will not be difficult to interest members of the Home Products League of California in this movement, for while this new idea is in its infancy, commercial it is a matter of sentiment that should appeal very strongly to the men who encourage home industry. With a strong ally like the merchants and leading citizens who form the membership of these great industrial organizations our resident artists should

not require a very long time before their rights are recognized.

The Pacific Coast Musical Review is now busy securing accurate information regarding all those organizations, managers or people in general who are now engaging resident artists in California. We find that the collection of this information is greater work than we at first anticipated, and so it will take us a little while before we can secure a complete and reliable list of those organizations and individuals necessary for our purpose. But we shall not rest until we have secured such a list, and when we have it, IT WILL BE THE ONLY LIST IN EXISTENCE. Having devoted much time and labor to the securing of such a list, we naturally shall keep the same private, and will not give it or loan it to anyone. UNTIL THE ORGANIZATION FOR THE ENCOURAGEMENT OF RESIDENT ARTISTS HAS BEEN COMPLETED, when we will cheer-

these conditions. For if we recommended inefficient people the entire plan would become futile and all our work would be lost to much waste. Now we have already a very large list of artists in our possession, but there are a number of artists in San Francisco as well as other cities in California who have not yet sent us their names. Those whom we know by reputation we will enlist ourselves, but those whom we do not know should not expect us to enter their names, for we can not do so until we receive them. We also require information regarding their past experience and their success in public appearances. If an artist has had no experience we want to know it so that we can suggest how he or she may come before the public and obtain a reputation.

In line with this encouragement of resident artists is the organization of annual California Music Festivals at the Greek Theatre under the direction of Paul Steindorff. We suggest Mr. Steindorff for he has been one of the pioneers in the encouragement of resident artists. He has done far more in this direction than anyone knows, for in his capacity as leader of light opera companies he had wonderful opportunities to introduce California talent to the public, and secure for the same remunerative positions. Furthermore Mr. Steindorff, being the director of a number of leading choral societies, the combined membership of which can be the nucleus of a monster chorus for a genuine festival, is singularly well fitted to assume the directorship of annual music festivals. The Berkeley Oratorio Society, of which Paul Steindorff is the director, has already considered favorably the suggestion of the editor of the Pacific Coast Musical Review and is thinking of making plans to give such a festival during May of next year. We have offered to do all the publicity work for the first of these festivals gratuitously just to prove that the public will flock to them. We sincerely believe that these annual California Music Festivals will be a remarkable incentive for the encouragement of resident artists. We sincerely hope as long as we offer our services, that the managers of these festivals will not permit outside artists to monopolize these events, no matter what inducements Eastern managers may make. We believe in engaging one or at the utmost two visiting artists just to give a certain amount of professional dignity to the affair, but in the main soloists should be engaged from California material.

We hope that visiting artists will not think us narrow in this matter. We thoroughly believe in the encouragement of visiting artists, and our efforts in behalf of concert attendance speak for themselves. But we consider it the duty of the public at large to attend concerts given by visiting artists. We do not consider it the duty of regular musical clubs and organizations to spend their money on visiting artists. Let their members individually attend public concerts, and if they go in bodies of several hundred at a time, they can obtain reduced rates. But to engage artists in a big city like San Francisco privately will not only take away people from the public concerts, but it will discourage concert-giving in general and resident artists in particular. So we must insist that until the resident artist has come into its own, organizations who desire the support of the Pacific Coast Musical Review and its endorsement must give resident artists the preference when they want to remunerate artists, and if there are any organizations in any community who sacrifice resident artists on the altar of hero-worship we simply must see to it that resident artists are taken care of in another way in a community where such prejudice exists, and that the organization thus discriminating will lose the support of the resident artists and their friends.

LAMBARDI SECURES FINE BARITONES.

Of the three baritones who are coming with the Pacific Coast Grand Opera Company, Giuseppe Giardini is said to be one of the best that has ever appeared on the Italian stage, while Francesco Nicoletti has sung with great success in Montreal and New York. He is considered one of the best impersonators of the roles of Scarpia and Iago and was selected by Richard Strauss to sing the part of St. John the Baptist when "Salome" was given for the first time in the San Carlo and Mme. Tarquini sang the title role. Impresario Lambardi, in emphasizing the efficiency of his new company, states that the cost of the leading artists is double that expended in the past. In addition to the repertoire, which will include operas of the new and old schools, two novelties will add to the interest of the season—Zandonai's "Conchita" and Strauss' "Salome." The season of four weeks at the Cort Theatre will see the presentation of no less than fifteen operas.



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fully turn over this list for the information and guidance of such organization. We shall also personally aid in such organization and see to it that no feature may be omitted to make it an unqualified success. We shall keep a private list of all resident artists on which names may be enrolled without charge. We shall publish a weekly list of resident artists in this paper which will be free to our advertisers who use a card costing not less than fifty cents. Those who are not advertisers in the papers and wish to have their name appear in this directory of artists will have to pay the nominal sum of fifty cents a week. This artist's directory will be classified and will contain the names and addresses of the artists only, NOTHING ELSE.

A copy of the Pacific Coast Musical Review containing such complete list of resident artists will be mailed once a month to all the clubs, organizations and managers which we are able to secure for our private list, together with a letter from the editor explaining his willingness to aid these organizations and managers in securing the best artists. Only GENUINELY EFFICIENT AND EXPERIENCED ARTISTS will be recommended, and it must be understood from the outset that we can not undertake this matter except under



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All delinquent advertisements will be discontinued with issue of Sept. 7th, unless payment is made on or before Sept. 4th.

THE PUBLISHER.

WAITING FOR AN EXPLANATION.

W. Francis Gates, the musical critic of the Los Angeles Graphic, took up an item recently published in the Pacific Coast Musical Review and comments on it as follows:

Musical Review states that Mrs. Birmingham, of San Francisco, was not permitted to program, for the recent meeting here, a song by Dr. H. J. Stewart, of San Francisco, on the ground that the composer is not a member of the association. Mr. Metzger advises Messrs. Bach, Beethoven, Schumann, Liszt and Strauss, et al., to forward their membership fees and dues at once. If this charge is true, it shows the spirit of the petty San Francisco political methods carried into the state association; and San Francisco political methods have louder odors than the "smells of San Francisco bay," which it hurts Brother Metzger's feelings to have mentioned. But is this allegation backed up by the facts? The program committee may now rise to explain.

We are now waiting with Mr. Gates to watch the rising of the program committee.

Since writing the above we have received the following communication from Los Angeles:

Los Angeles, Cal., Aug. 18, 1912.

My dear Mr. Metzger:

My attention has been called to the paragraph entitled "Teachers' Association's Funny Decision" in your issue of July 27th, 1912. As chairman of the Convention Program Committee, permit me to say that the committee did not in a single instance dictate to, or even suggest to those who so kindly took part in the various programs, what they should or should not present.

If Mrs. Birmingham had included Dr. Stewart's "Yosemite Legends" in her groups of songs, it would have as surely been most acceptable to the Program Committee. What would the pianists have done had the decision been made that only compositions of members of the Association be allowed a place on the programs?

It is surprising that space should have been given such an improbable statement and I am sure that when you have considered the absurdity of it, you will gladly correct the impression that has gone forth through the columns of your paper. Believe me,

Very cordially yours,

(Miss) BERESFORD JOY,
Chairman Convention Program Committee.

Notwithstanding Miss Beresford Joy's surprise at our credulity we must insist that our information came from a most responsible source, and if the Los Angeles committee had nothing to do with it, it "is up" to the San Francisco delegation to explain.

GOTTFRIED GALSTON.

Among the artists who will make their American debuts next year is Gottfried Galston, pianist of Munich. Mr. Galston was born in Vienna on August 31, 1879. His father a native of Freiburg, was professor at the Vienna University, and married the daughter of a famous Polish refugee. As is usual in the case of most great artists, young Galston showed remarkable talent when he was a small boy. Despite the determination of his parents that he should not become a professional musician, his progress at the Vienna Conservatory was so rapid, that in 1894, at the age of fifteen, he ended his studies under Anton Scherzer. He then was accepted by Theodore Leschetizky, with whom he remained five years. The next few years, 1899 to 1901, he studied theory, counterpoint, and compositions in Leipzig under Jadassohn.

Contrary to the early opposition of father and mother, Galston played successfully at concerts as a boy. Later, his debut as an artist was made in the classic concert platform of the Leipzig Gewandhaus, early in the year 1900. Since then he has played all over Europe. In 1902, he made a joint tour with Jean Gerardy in Australia and New Zealand. On his return from Australia, he was appointed by the Stern Conservatory in Berlin, professor of the advanced class, and he read, before this class from 1903 until this time. During this time in the year 1905, Mr. Galston had the good fortune to marry Anton Rubinstein's famous favorite pupil, Sandra Droucker, whose well known reminiscences of Anton Rubinstein have created a sensation. The young couple established themselves at Berlin. Galston had pupils from all parts of the world, and at the same time undertook several large concert tours. This proved too much

for him and he decided in 1907 to stop regular concert playing and only play a series of five evenings, each devoted to one of the following, great masters: Beethoven, Bach, Liszt, Chopin and Brahms.

These stupendous programs he played with intervals of about a month, in all the centers of culture in Europe, from London and Paris eastward toward St. Petersburg, and Moscow, and it was this great task which gained for him wide praise, which established his fame and placed him in the foremost ranks of modern pianists. In 1909 he received a singular honor. The faculty of the Imperial Conservatory, at the head of which at that time was the composer Glazounov, offered him the position of extraordinary professor, adding that the title would be conferred by Imperial ukase, but Mr. Galston, while accepting this singular title as an honorary post, declined to accept the responsibility of the office, fearing that the onerous duties of the position would interfere with his desire to concertize all over the world. During all this period, Sandra Droucker (Mrs. Galston) was attached to the Imperial Court of Berlin, having been selected as piano teacher and musical mentor to the Crown Princess Cecilie of Germany.

As to his artistic activities, Mr. Galston in a recent interview stated he was very much influenced by Ferruccio Busoni, with whom he has been on intimate terms of friendship, and Mr. Busoni recently honored Mr. Galston by dedicating some of his latest compositions to the younger man. As a result of his gigantic enterprise—the Cycle Concerts—Mr. Galston was able to issue a monumental work which he entitled "Studienbuch" in the pages of which he expressed in novel form all his experience as a virtuoso and a profound artist. This work has opened new paths in the literature of theatrical music. A Vienna critic recently said, "Any less generous pianist than Galston would have built up ten programs of the five cycle programs which Galston presented."

The year 1909 brought Galston another honor. Without having had to make application in writing, he was requested to take part in the concerts of the Conservatory on Paris. Artists of no less standing than Liszt, Chopin and Rubinstein had formally to request this honor to writing. After his phenomenal success with the cycle concerts, Galston was at once requested



(Photo by Pierre Smith)

JOHN MORRISSEY

The Genial Manager of the Orpheum Whose Resignation Created a Stir Last Week

to take part in these concerts. He won a colossal success and the Concerts a great media-criticism placed him in memory of these remarkable days—March 7 and 14, 1909. Besides these concerts, Galston played toward the end of the same season at the Lamoureux concerts; a week later under Arthur Nikisch at the Berlin Philharmonic, and a few days later with Hans Richter at the Halle concerts, at London and Manchester.

The extraordinary personality and remarkable face of the young artist inspired no less a portrait painter than Hubert von Herkomer, who has painted his portrait; the picture created a sensation at the "Academie." Russia has perhaps heard more of Galston's art than any other country during the last three years, and news has just reached this country of the repeated triumphs which he is now having in the domain of the Czars, in whose daily life music plays such an important part. Galston and his wife, Sandra Droucker, have now made their permanent home at Krailling, near Munich. Both frequently go to the Tyrol Mountains to seek needed rest and relaxation. Mr. Galston will be heard in San Francisco next season.

JOHN MORRISSEY RESIGNS FROM ORPHEUM.

The Pacific Coast Musical Review together with thousands of theatregoers was shocked into an attitude of the utmost surprise when the morning papers announced the resignation of John Morrissey the popular manager of the Orpheum over a week ago. Mr. Morrissey is not only admired because of his efficiency as a manager, he is personally liked as a gentleman and a representative of large theatrical enterprises whom you can talk to without being snubbed. The editor of this paper has found in Mr. Morrissey a particularly likeable man, indeed we might well call him a friend, and there is no one in the theatrical profession who has appealed to our sense of friendship quite so strongly

as Mr. Morrissey. He somehow impresses us as a man who is not treating you hospitably because he wants something from you, but because he realizes that in your position as journalist or artist you are entitled to certain courtesies which are exchanged as a matter of course. In other words Mr. Morrissey is a disciple of the old school which recognized established principles in courtesy and which did not encourage the mere exploitation of one's services in behalf of theatrical enterprises. Managers like Mr. Morrissey are very rare, and we hope that in his new enterprise Mr. Morrissey will have every good fortune in the world. If the theatre which he is to manage in Los Angeles is so benefited by the encouragement of this paper, we are willing to go to any lengths to help Mr. Morrissey to be successful. We have never gone back on a friend and Mr. Morrissey has in the past treated this paper in a manner that justifies him to the most essential benefits to be derived from a friendship with this paper.

We quote with pleasure the following news item from the San Francisco Chronicle of Sunday, August 19th regarding Mr. Morrissey's resignation.

A bolt from the blue could not have caused more surprise in amusement circles both in this city and throughout the states than the announcement that John Morrissey, the popular manager of the Orpheum, had tendered his resignation and would quit the O'Farrell-street house on September 1st. It had always seemed to San Franciscans that the Orpheum was as necessary to Morrissey as Morrissey was necessary to the Orpheum, and though in future each will have to get along without the other, the success of both is certain, since both are built of the stuff of which success is compounded.

The fact that Morrissey has been contemplating this step for over two weeks hardly diminishes his regrets at leaving the organization with which he has been so long identified, while Morris Meyerfeldt is equally frank in regretting the loss of so intimate a friend and so able an assistant. That genial face in front of the Orpheum and behind the cigar was more than a familiar feature of the city—it was an institution, and it will be some time before theatregoers become accustomed to its absence. Than John Morrissey there is no better known man among the patrons of vaudeville, and the reason is not far to seek. He was one of the first to introduce high class vaudeville in this city, and since his advent some twenty years ago, San Franciscans have been accustomed to look always for the best under his management—and they have had it.

The genial "John" came here from Chicago twenty years ago under an arrangement with the late Gustave Walter to take charge of what at that time was a losing proposition. Sizing up the situation, Morrissey saw that to draw better money there would have to be better performers, and the problem was to persuade them to take the long trip to the Coast. This, however, was soon solved, and his efforts were so well rewarded Walter opened another Orpheum in Los Angeles, thereby laying the foundation of what is now the great Orpheum circuit.

Except for a short term after the fire, when he was at the old Chutes and the temporary Orpheum on Ellis street, Morrissey has remained with the O'Farrell-street proposition ever since his arrival here. He leaves with Mrs. Morrissey for New York on September 6th on a business trip, and will return to manage a theatre of his own, the plans for which are now being drawn, and which will be rushed to completion. In this enterprise he has the co-operation of several prominent local theatrical men. San Francisco Lodge of Elks, No. 3, of which Morrissey is a life member, will attend the Orpheum Thursday night, the 29th, as a compliment to the retiring manager.

ELSA RUEGGER SCORES AT THE ORPHEUM

Elsa Ruegger, who may justly be spoken of as the world's leading woman cellist, is filling a two weeks' engagement at the Orpheum and is making a most favorable impression upon the intelligent portion of that exceedingly popular theatre's patrons. Madame Ruegger does not lower the dignity of her art by trying to play what is commonly known as "to the gallery." She presents compositions of a highly artistic quality. It is true she mingles simplicity of material with complicated works, but she always maintains the high quality of the genuine musician. Last week she played a Chopin work a composition by Popper and the well known Träumerei. She exhibited a smoothness of tone and delivery of interpretation that appealed strongly to her audiences as could be gathered from the enthusiastic applause that greeted the conclusion of her numbers. The Orpheum management must be heartily congratulated upon its remarkable enterprise that makes it possible for great artists to appear under such conditions, where they can appeal to the masses and inculcate the spirit of real artistry in the hearts of the laymen. We can not believe that the average man or woman is deaf to really beautiful music, even though it be classical. Repeated hearing will make even those ignorant of intricate musical subjects familiar with them, and with this familiarity must eventually come a liking, for no one can listen to beautiful music and not become more and more of time without becoming delighted with it. While these great artists on the Orpheum circuit used to be greeted with somewhat indifferent receptions, they gradually are received with greater and greater cordiality until the time will come when cheap and trashy musical acts will not be demanded by the masses. The Orpheum management is therefore doing a great thing for the "educational" side of the theatre and we urge our readers too often and to greatly to appreciate this effort on the part of the Orpheum people so that they may be justified to continue on this praiseworthy course.

ALFRED METZGER.

Mrs. Jessie Wilson Taylor, the well known Berkeley vocal teacher, has resumed teaching in her studio 244 Parker Street, Berkeley. She is one of the successful transbay vocal teachers.

THE VON ENDE MUSIC SCHOOL.

An Interesting Article About Herwegh von Ende and the Von Ende Music School which Appeared in the Musical Observer.

(From the Musical Observer, New York, August, 1912.)
Though European masters and European schools will always have a strong fascination for students all over the world, Americans are beginning to realize that a thorough musical education can be acquired at home as well as abroad. There is little doubt that this can be done at a school the faculty of which is composed of musicians of American and European birth and training, whose collective teaching will be representative of a sane eclecticism in principles and methods and will be adapted to the needs of the American student. To secure the co-operation of such a faculty is a rare achievement and to have done this in a brief few years of its existence is a fact which has amazingly quickly earned for Herwegh von Ende and his school an enviable reputation. By this faculty the von Ende Music School has not only gained a prominent position among the best music schools of the country, of which there are few, but it has already achieved results which have surprised the profession. The greater the artist, the greater the man, the stronger a champion he will be for Herwegh von Ende, the von Ende Music School and the principles it stands for.

From a recent criticism of the second annual closing concert the following excerpt expresses clearly the tendency of the von Ende Music School.

"Technical mastery and musicianship are requisites, but without artistic interpretations of the highest order, bringing out nuances and delicate shadings such as are in the command of few artists of maturity, was a revelation to those who attended this concert. It is apparent that Herwegh von Ende, the director, has not alone succeeded in placing all departments under eminent pedagogues, but has carefully selected masters imbued with a highly artistic nature as well. The cold pedagogic atmosphere was entirely lacking and replaced by a warm artistic atmosphere not often prevalent in scholastic events."

Another excerpt expresses Herwegh von Ende's status as a teacher of violin:

"There is a young violinist in New York at present who, after industrious study under an American and a European teacher, has voted emphatically in favor of the former. He is Sergi Kotlarsky, a Russian by birth, but who has spent his best years in America. His work has already been applauded by New York audiences, and he won much approval a few years ago when he undertook a lengthy concert tour with Caruso. Young Mr. Kotlarsky's musical education has been acquired at the von Ende School, in New York, the director of which, Herwegh von Ende, rightfully regards him as an artist of surprising attainments."

Herwegh von Ende is not only a teacher possessing rare qualities, but personally, he is a man of culture and refinement, by inheritance a German Baron, closely related to many notables in diplomatic and army circles in Germany. Pupils, whose ability and loyalty deserve it, will always find him ready to assist them in beginning their careers most auspiciously.

A BRILLIANT YOUNG PIANIST.

While the Pacific Coast Musical Review is strongly supporting the encouragement of resident artists, and the adequate recognition of artists who live among us, this paper is also very eager to welcome any new musicians of superior merit who may desire to come to California and strengthen our musical life. Indeed our strenuous campaign in behalf of resident artists is partly inspired by our desire to see distinguished musicians settle in this territory and raise the musical standard to higher altitudes. Among the latest additions to our musical cult is Miss Marie Sloss, a native of the State of Nebraska, who comes here highly recommended. Miss Sloss spent a number of years in Germany where she studied with the best known masters. However she does not come to America as a graduated pupil. She comes to us as a finished concert pianist of the highest type. The editor of the Pacific Coast Musical Review has heard Miss Sloss play and he can give testimony to the fact that she is really as skillful an artist as her friends announce her to be. A series of exceedingly enviable criticisms prove Miss Sloss's repeated appearances in Germany as a concert pianist and her repeated artistic triumphs in this country. San Francisco and the entire Pacific Coast have not too many of the finished concert pianists to not rejoice over the arrival of a new artist of the finest musically instincts. Miss Sloss possesses a wonderfully fluent and accurate technique, a superior intelligence in the grasping of finer musical ideas, and a splendid realization of the higher ideals of musical art. We welcome her to this city and hope she will be successful.

LOUIS H. EATON'S ACTIVITY.

Mr. Eaton, having severed his connection with Trinity Church, is devoting his whole time to teaching. In addition to his private pupils, he has, for the last two years, Mr. Eaton has had large classes in Sight Singing. The ability to read music at sight is not as common as in former times when the Singing School was popular. Voice culture leaves little time for teaching a pupil to read, and recognizing the necessity for the singer to read at sight, and to have some knowledge of the essentials of musical construction, Mr. Eaton has revised a system of song composition from several sources, whereby the student quickly and easily obtains a mental impression from the printed note, of the actual pitch indicated, which combined with studies in rhythm, enables the singer to determine at a glance, the pitch and time value of note and of phrase. Classes are limited to 20 members. Terms: \$10 for 20 lessons.

Sunday, September the 8th is the date for Mrs. Georg Krüger, a gifted pianiste to appear at the Greek Theatre at the Half Hour of Music. Mr. Krüger will

accompany his wife at the second piano in a selection to be announced later. Mrs. Krüger was, prior to her marriage, a pupil of her husband who gave her the brilliancy of technique and tonal perfection for which as a teacher he is noted. Mrs. Krüger appeared in the East with the Chicago Symphony Orchestra, and also the Cincinnati Symphony Orchestra, establishing an enviable reputation as a musician of marked ability and remarkable talent. A large audience will gather to hear the rendition of an exceptionally meritorious program.

THE DEATH OF JULES MASSENET.

The entire musical world was shocked last week when it read about the sudden death of Jules Massenet, the famous French composer who died in Paris on August 13th of heart failure. We wish we had sufficient space at our command to devote to this event that attention which its unquestionable importance has a right to demand. But we believe we can express our regret with the same sincerity when we briefly refer to the loss of this great man as one of the few blows to musical art from which it can not recover. There are but few giants in composition in the world today, and every time one of these passes in the great beyond he leaves a vacancy that somehow can not be filled, and try as we may these vacancies become more numerous without a sufficient number of great men coming to the front to at least partially console us for the losses sustained by Providence's inexorable laws. Those who have known Jules Massenet's works during the recent engagement of the Paris Opera Company will realize the extent of this master's genius, and at this time of sorrow it is somewhat of a consolation to us to have heard these works, inasmuch as their great value will give us a better idea of the wonderful work achieved by Massenet during his long and useful life. The great composer was seventy years of age at the time of his death.

A DELIGHTFUL MUSICALCE.

A delightful musicalce was given by Miss Beatrice Clifford in her Berkeley studio last week. The program presented on this occasion was a decidedly ar-



MRS. GEORG KRÜGER

The Skillful Pianiste Who Will Give a Recital at the Greek Theatre Next Month

tistic one and was rendered with skill and musicianly taste. It included the following numbers: Sonata for Violin and Piano op. 8 (Grieg), Miss Cadwalader and Miss Clifford: songs—Der Gärtner, Mignon (Wolf), Mrs. Cecil Mark: Italian Concerto (Bach), Miss Clifford, Barcarolle (Leoncavallo), Merry Maidens, Norse Maidens' Lament (Heckscher), Mrs. Cecil Mark: Viola Concerto (Hans Sitt), Miss Cadwalader: Nachtstück (Schumann), Etude op. 25 No. 6 (Chopin), Miss Clifford; Recitative and Aria from Der Freischütz (Weber), Mrs. Cecil Mark. Mrs. Mark sang delightfully. Her voice is warm and sympathetic and her interpretation of varied program numbers was so thoroughly artistic that every one was completely charmed. Miss Edna Cadwalader, who is one of Berkeley's most earnest musicians played the exacting Grieg Sonata with finish and thorough understanding. Miss Clifford played all the accompaniments besides her solo numbers, and her work in both capacities received warm approbation. Miss Clifford is one of the most conscientious of our young musicians. In a recent chat with this able pianist she expressed herself with much enthusiasm over the cordiality and co-operative spirit prevalent among the Berkeley musical cult, and the musical activity already evident so early in the season. Mrs. Mark will share the studio with Miss Clifford and they look forward to a most interesting season.

LECTURES BY EMILIE FRANCES BAUER.

Miss Emilie Frances Bauer, the brilliant musical and dramatic critic of the New York Evening Mail and The Chicago Leader, and who is New York correspondent in matters artistic for the San Francisco Chronicle and

Portland Oregonian, will deliver three lectures in this city at the Century Club Hall, the dates being Tuesday, Thursday and the following Tuesday afternoon, September 17, 19 and 24. Miss Bauer has appeared in Boston, New York and other cities in the role of lecturer and has just completed a very successful course in Portland. As the brilliant woman has legions of friends in this city where she lived for a few years and acted as representative of the Musical Courier there is no doubt but what the course of talks on the following interesting subjects will attract considerable attention. The first subject will be "The Psychology of Richard Strauss and His Works," the second, "The Psychological Phase of Modern Home Life and Culture" and the third "Opera Writers Since Wagner." The price for tickets for the course is \$2.50 and for single lectures 1.00 and these will be on sale at both Sherman, Clay & Co.'s and Kohler & Chase's. Will L. Greenbaum has undertaken the management of Miss Bauer's lectures and announces that arrangements can be made for other lectures by Miss Bauer in private or before clubs, colleges, conservatories, etc. in California and that he will be pleased to write full particulars to any one interested.

The college of the Pacific, of which Pierre Donillet is the Dean, opened its season on Wednesday, August 21st. The registration of students was thirty-five per cent. bigger than last year. President Guth has every reason to feel gratified with the splendid results under his able leadership.

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Mme. Gerville Reache, Contralto
Claude Cunningham; Mme. Corinne Ryder-Kelsey in joint recital
Yolande Mero, Pianist
Kitty Cheatham, Cantatrice
Mme. Hortense Paulsen, Soprano; Anna Miller Wood, Mezzo-Contralto; Beatrice Fine, Soprano; Ignaz Plumb, Contralto; Clifford Lott, Baritone; Elnaz Haroldi, Violinist.

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ORPHEUM.

The Orpheum announces for next week another splendid bill which will be headed by Edmond Hays a comedian of original ideas and odd methods who will appear in his latest satire "The Piano Movers" in which one laugh follows another in rapid succession. Hays is the originator of that well remembered and most popular character "The Wise Guy" and when not appearing as a vaudeville headlines stars at the head of his own company. Quite a period has elapsed since he was last seen here but he is one of the local players' most enjoyable memories. Grace Cameron the dainty singer of rollicking songs who since her last appearance here has taken New York and London by storm will be a feature of the new programme. The London Daily Telegraph, a newspaper of the highest rank said of her: "Miss Cameron is a combination of Yvette Guilbert, a female Harry Lauder, a Cecelia Loftus, a Louis Frear and a typical French soubrette." The description recalls Goldsmith's lines "And still the wondrous grew. How one small head could carry all he knew" although in Miss Cameron's case it is rather an instance of half a dozen personalities packed into one small body."

Harrison Armstrong who has given vaudeville a number of big features in the shape of such plays as "The Police Inspector" and "Circumstantial Evidence" will introduce another clever effort called "Squaring accounts." There are but two characters in it, a gruff, grouchy old landlord, impersonated by Richard Nesmith and a rough, lively young newsboy played by Verne Sheridan. The story is brisk, animated, humorous and interesting. The Kemps, Bob and May, will furnish a merry skit called "Matrimonial Bliss" which is a mixture of singing, dancing and spontaneous comedy. Aside from Bert Williams there is probably no funnier

man of his race on the stage. Next week concludes the engagements of Cesare Nesi and De Witt, Burns and Torrence.

"BOUGHT AND PAID FOR" AT THE CORT.

Traveling direct from New York City to San Francisco, the original Broadway cast in George Broadhurst's play, "Bought and Paid For" will be presented by William A. Brady at the Cort Theatre, San Francisco for a three weeks' engagement beginning Monday (Labor Day) Matinee, September 2nd. This is probably the first time in theatrical history that any manager has broken a successful New York run in order to present his company on the Pacific Coast. Return them almost immediately to New York and again take up their metropolitan engagements just where they left off. In the parlance of the stage it is "some jump" from New York to San Francisco and return, and players here who have heard a great deal about "Bought and Paid For" are to be congratulated in securing the original Broadway cast, headed by Charles Richman and Julia Dean, the latter a daughter of the Golden West.

ALCAZAR THEATRE.

Laurette Taylor's final appearances at the Alcazar, commencing with a matinee next Monday, will be in "Seven Sisters," the medium of her most pronounced success last season on Broadway. It is a comedy adapted from the Hungarian by Edith Ellis for Daniel Frohman, who chose Miss Taylor from numerous applicants for the principal role and this was the means of enabling her to convince the New York critics that she is a comedienne with distinctive and forceful talents.

In the coming production she will be supported by Forrest Stanley, Grace Carlyle (her first appearance as the Alcazar's second leading woman), Marie Baker (specialty engaged) and the cream of the regular company.

THE FAMOUS MARINE BAND.

Manager Greenbaum has just completed arrangements for altogether too short a stop in San Francisco and Berkeley by the United States Marine Band, the "President's Own," when that splendid organization makes its flying transcontinental trip in October. Only forty days will be devoted to the entire tour which will take in the country from Washington, D. C., to the coast and back, and which will be the first long trip of this famous band in over twenty years, therefore in spite of his effort to have at least a week allotted to this territory, all he has been able to secure is the three days, one of which, at the earnest invitation of the Musical and Dramatic Committee of the University, will be devoted to the Greek Theatre and two to concerts in this city. The director of the organization on this tour will be Lieut. Wm. Santelma.

GREENBAUM SECURES FRIEDHEIM.

An important addition has just been made to the already announced Greenbaum list of attractions in Arthur Friedheim, the celebrated pianist and interpreter of the works of Franz Liszt. Friedheim is one of the few remaining pupils of the great Liszt and is claimed to be one of the most brilliant interpreters of his compositions. The young Russian Pianist also had the advantage of many years tuition with Anton Rubinstein.

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LITTLE JOURNEYS TO MUSIC LAND.

Though the famous opera singers are now in Europe and South America, though celebrated bands may be playing in distant cities, though the "footlight favorites" of Broadway may be summing in various parts of the country, their voices and music are never out of reach of those who have a Victor in their Homes. The possessors of this wonderful instrument can sit in their easy chairs and journey to music land as often as they wish to enjoy the world's best music and fun. Just now a trip to this land of perpetual music is particularly interesting because of the wealth of new selections in the September list of new Victor Records.

Caruso sings one of those Italian ballads which are as beautiful as his operatic numbers, the selection, "Lo Schivo," being an old one which the famous tenor used with great success on his last South American tour. Johanna Gadski sings most effectively an exquisite aria from *Traviata*, and Ernestine Schumann Heink sings "The Trout," a popular Schubert song, in a most delightful fashion. Alma Gluck's pure and flexible voice is exactly suited to such a number as "Lo, Here the Gentle Lark," which she sings most effectively, and in singing the "Spring Song," a brilliant song of happiness, love and springtime, from *Natoma*, she pours out her vocal resources lavishly.

The sad but exquisite "Rosary," which has attained a vogue larger, perhaps, than any song by an American composer, is given a most adequate rendition by John McCormack. Herman Jadowker renders the impassioned love song from the balcony scene of *Romeo and Juliet*, and Marvel Joumet contributes the famous "Invocation" from *Das Rheingold*, which Wotan sings to the Castle of Valhalla at the close of the opera. Frances Alda sings an operatic novelty and Otto Goritz renders an aria from Mozart's *Figaro*.

No lover of violin music could wish for anything more delightful than the two solos by Mand Powell and Efrem Zimbalist. Although Saint-Saens' well-known melody, "The Swan," has been so much played that some severe critics have called it "hackneyed," it is a wonderfully beautiful composition and especially so when played as exquisitely as Mme. Powell has rendered it, and Zimbalist plays MacDowell's "Long Ago" beautifully, exhibiting admirably his unusual ability. A lively banjo number, "West Lawn Polka," shows to advantage the accurate fingering and excellent tone of F. J. Bacon, and Guido Giardini has a charmingly whistled record of the famous "Ciribiribin Waltz."

Whether or not you are a Scotchman the two fine numbers by the well-known Sutcliffe Troupe of pipers and drummers will stir your blood and start your feet moving. There are stirring numbers too by Sousa's Band and Pryor's Band, besides an attractive Hippodrome medley by the Victor Military Band, and a splendid rendition of the favorite Pilsen's Chorus from *Tannhauser* by the Victor Brass Quartet. Victor Herbert's Orchestra plays the "Cavalleria Rusticana Intermezzo," making this extremely popular selection a true picture of exquisite coloring, and also contributes an entrancing Rubinstein number. The smoothly flowing "Phryne Valse" is a splendid dance number, perfectly played by the Victor Orchestra, and the Neiphot Trio give a particularly interesting performance of Moskowski's well-known "Serenade" on their violin, flute and harp.

SHORT ITEMS OF INTEREST.

Mrs. Beatrice Fine, the well known soprano soloist, who has had continued success in church and concert work throughout the Eastern musical centers is now in Oakland visiting her mother. Mrs. Fine will fill a number of concert engagements for clubs in California during the next few weeks. Several of the California clubs have asked her to open their season. Mrs. Fine's Pacific Coast engagements are under the direction of L. E. Behymer.

Mrs. Nellie Widman Blow, the well known and exceedingly efficient concert contralto, has returned from New York and is sufficiently supplied with a concert repertoire to give a series of delightful vocal recitals. Mrs. Blow possesses a rich, resonant contralto voice of fine range which she uses both with dramatic and lyric intelligence, whenever the occasion demands. She is one of the most satisfying concert artists residing in the West, and she ought to be able to secure a number of lucrative engagements.

Mrs. Richard Stewart, wife of the business manager of J. C. Williamson's theatres of New Zealand, and also manager of His Majesty's Theatre of Auckland, N. Z. is visiting Mrs. Fred E. Baum of Oakland. Mrs. Stewart's sister-in-law, Nellie Stewart, will be remembered from her magnificent histrionic performance in *The Scarlet Empress* over six years ago in Sweet Nell of Old Drury and other plays. Mrs. Stewart is a well known actress of international reputation having scored numerous triumphs in England and Australia.

Miss Louise Corby, a prominent member of Oakland's musical club, died suddenly at her Oakland home, 471 Thirty-eighth street, on Thursday, July 25th. Miss Corby was a vocal pupil of H. B. Pismo. She was also an associate member of the Music Teachers' Association of California and a member of the San Francisco Musical Club. She was a charming young woman, only twenty-three years of age. Her death was due to heart failure and a host of friends mourn her loss.

Mrs. Alice Kellar Fox has returned to this city after a two week's vacation in Moss Beach where she gave a successful impromptu revival during her sojourn. She was heartily congratulated on her success by the many guests who attended the event.

Miss Caroline Halsted Little is spending her vacation at Lake Tahoe and expects to resume teaching at

her studio, 3621 Broadway, Oakland, on and after September 15th. Miss Little will also have a San Francisco studio at 376 Sutter Street.

William N. Tyler, director of Arthur Friedheim's tour in this city in the interests of the famous pianist, Mr. Friedheim is one of the distinguished Liszt pupils who became famous during the last few decades and he has many friends and admirers in San Francisco. We hope that Mr. Tyler may be able to make satisfactory arrangements for Mr. Friedheim's appearance in this city. There ought to be an opportunity with the Symphony Orchestra.

Miss Mabel Riegelman, the distinguished California operatic soprano, who is such a prominent member of Dippel's Chicago-Philadelphia Co., which will open the Tivoli opera House next March, will give a concert at the St. Francis Hotel on September 25th prior to her return to the company in Chicago where she will be featured in a number of big operatic works. Miss Riegelman has secured the consent of publishers and managers to present on her program an aria from the *Secret of Suzanne* and the *Lover's Quarrel*, two new operas which made a stir in the world's leading musical circles. Among the numbers to be sung will also be an aria from *Natoma*.

Miss Ada Clement announces that she will give a piano recital at the St. Francis Hotel late in October. Miss Clement will be assisted on this occasion by Miss Caroline Halsted Little, soprano, Theodore Yohne-Borghese, violinist, Paul Friedhofer, cellist, and C. Schmidt,



BRABAZON LOWTHER

The Distinguished Irish Baritone Who Will Be One of the Soloists at the Symphony Concerts

viola. Among the features on the program will be a piano quartet by Brahms, op. 25 in G minor which was played last season by the Kneisel Quartet in Boston with Lhevinne at the piano. The work is Hungarian in character and made somewhat of a sensation at the time of its introduction.

Howard E. Pratt, the well known and skillful tenor, of Oakland, has just returned from New York where he stayed two years to study voice with Frederic E. Bristol and Isidore Luckstone and repertoire with Ward Stevens, faculty member of the Musical Art Society under the direction of Dr. Frank Damrosch. Mr. Pratt was soloist of the choir of Grace Church of New York and also of Old South Church in Boston. Mr. Pratt has prepared himself particularly for teaching and has opened a studio which should prove of much benefit to aspiring vocal pupils.

The following program was presented by students of the Oakland Conservatory of Music on Thursday evening August 22d with brilliant success:

Remarks by the Director. Piano-forte (a) Air de Ballet, Chaminade, (b) Morris Dance, Edward German, Miss Dorothea Marr; Vocal (a) I Know a Lovely Garden, d'Hardelot, (b) Consul to Nina, Wekerlin, Miss Mildred Thompson; Violoncello (a) Anxiety, Dolmetsch, (b) Aria in A Flat, Tours, Mr. Giles Arthur; Piano-forte (a) Cantilene Etude, Sig. Lebert, (b) Polonaise Op. 53, Chopin, Miss Madge Caulfield; Vocal, Recitative and Aria, Sappho's Farewell, Gounod, Mrs. Joseph Taylor; Violin, (a) Prayer, Hauser, (b) Casadas, Nittner, Mr. Leo Murphy; Vocal (a) Could I, Tost, (b) Floria's Song, Godard, Miss Verna Aymar; Vocal (a) The Wanderer, Schubert, (b) The Mighty Deep, Jude, Mr. Francis D. Oliver; Vocal Quartette "Benedictus", Gounod, Miss Verna Aymar, Mrs. Joseph Taylor, Mr. Louis J. Spuller, Mr. Francis D. Oliver.

Alexander Stewart, for many years choir master of the First Congregational Church in Oakland, has detached himself from that work and will be interested in arranging a series of recitals in Oakland. A reception and concert will be held early in September, and recitals will take place each week during the months of September and October. The initial affair will include the following artists on the programme: Mme. Sophie Neustadt, soprano; Miss Elizabeth Simpson, piano; Alexander Stewart, violin; Frederick Biggerstaff, piano; Howard Eugene Pratt, tenor; Janet Torrey, pianist; William Carruth, accompanist.

BRABAZON LOWTHER SYMPHONY SOLOIST.

Brabazon Lowther, the distinguished baritone, due on the Coast in November, will appear as soloist with the San Francisco Symphony Orchestra in December. Mr. Lowther's other San Francisco and Bay City appearances are being arranged now. From all indications he will have a very full six weeks' tour on the coast. Mr. Lowther will come to California from Texas, where he will fill ten concert dates, and en route to Texas he will appear in recitals in Chicago, Pennsylvania, and Memphis, Tenn. Through his manager, Mr. Lowther has been invited to address a few of the important Press and Musical Clubs of California, and he will take this opportunity to express himself in favor of music as being a great factor for good in life.

He feels that too much emphasis can not be laid upon this fact. So much has been said on the other side, and with the forceful, magnetic personality of the man back of the remarks, we look to Mr. Lowther to make a strong impression. Mr. Lowther's stage presence is most gracious. He holds the attention of his audience without effort. Combined with the attributes of sincerity of feeling and spontaneity of interpretation which he displays with equal charm and ease in French, German, Italian and English, makes of him a rarely gifted artist-interpreter of songs.

Mr. Lowther is spending the months of August and September in the Lake Region of Minnesota, visiting an old friend, Ernest Nixon Kitchen, the pianist. He is busy preparing the several programs he will use on tour. His repertoire must be varied as he will have at least two appearances in each of the large cities. Then he has to prepare orchestral programs as well as programs for pianoforte accompaniment.

LETTERS FROM OUR FRIENDS.

Muskogee, Okla., Aug. 16, 1912.

Editor Pacific Coast Musical Review.

Dear Sir:

Feeling much interest in the splendid efficiency of your Magazine and the wonderful development of musical conditions in the great West of which I feel a part though on the east of the great mountains. I am enclosing a year's subscription to your excellent magazine.

With all good wishes, I am very sincerely,
Mrs. CLAUDE L. STEELE,
National Librarian of National Federation Musical Clubs

Rionido, Sonoma County, Cal., Aug. 4, 1912.

My dear Sir:

Yours of the 27th at hand and in its behalf I can truthfully state, never before have I mailed my check towards the support of a paper, or magazine of any kind—that has pleased me more than to now renew my subscription with the Pacific Coast Musical Review. I can now show this humble writer a few years ago followed up (during his illness)—musical criticisms in two Berkeley papers. I stated facts and truth—according to my light to uphold our profession and my reward was as ever—ridicule. May grand success and good health ever be yours!—and thus continue the noble work "Honest musical criticism" or the truth for art's sake. I have spent two months near this River, in different parts. I return to teach at my studio Aug. 12th, and will be happy to see you.

Yours very cordially,

CAROLUS LUNDINE.

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend no artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning September 1, we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications pertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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SAN FRANCISCO, SATURDAY, SEPTEMBER 7, 1912.

Price 10 Cents

UNEXPECTEDLY QUICK RESPONSE TO MUSICAL REVIEW APPEAL FOR RESIDENT ARTISTS

L. E. Behymer, Frank W. Healy, Mrs. E. M. S. Fite, Paul Steindorff, Ettore Patrizzi, the Pacific Coast Opera Co., the Home Industry League of California and Kohler & Chase Assure the Musical Review of Their Interest and Their Support

By ALFRED METZGER

When the Editor of the Pacific Coast Musical Review began the campaign in the interests of the resident artists, he expected that it would take a long time before any definite results could be attained for the recognition of resident artists. We believed that the prejudice prevailing against our musicians, who desire to appear in concert, was so deeply rooted that it would require at least a year before our arguments could make a sufficiently strong impression to result in actual material benefits to the artists residing in California. We hardly thought it possible that we would be able to announce definite results before the last of the twelve introductory treatises in favor of the artists was published, and here we are writing only the ninth of the twelve articles originally planned and we are able to record already a success beyond our most ambitious expectations. Three prominent California managers of musical attractions have assured us of their willingness to engage resident artists. One big operatic

in a young man or woman all these requisites may be obtained. When an artist has secured the necessary accomplishments to inspire an audience he will be worthy of support whether he lives in California or Germany. An artist is an artist no matter where he may reside. And taking this principle as a guide we have undertaken to awaken the musical clubs and the musical public to the realization that it is more important to support and encourage the artists who live among us, than those who visit us, for it is more difficult for the former to secure a hearing. And by encouragement of resident artists we do not mean that they should be made ridiculous by being offered a meagre remuneration, but a prize well worthy of their efficiency and one conforming to the dignity of a professional artist. We consider it an insult to an artist to offer him twenty-five dollars when he or she is really competent and has appeared in public concerts. We consider it an insult because a visiting artist even if he is not one of the world's leading geniuses, receives as a rule from one hundred to three hundred dollars.

We do not believe that the difference in their merit and drawing powers is quite so big. A good average prize for a resident artist should be fifty or seventy-five dollars. We know several artists in Los Angeles who would not think of accepting an engagement unless they received a hundred or a hundred and fifty dollars. Of course we speak only of competent concert artists. Beginners should be satisfied with much less. There are artists who are entitled to more remuneration and there are some who should not receive as much, but the above figures seem to us to be a reasonable average remuneration for an efficient resident artist. There is a tendency on the part of many managers and clubs to ridicule this idea of paying our resident artists a remuneration commensurate with their ability. But why should our artists be considered cheap? Why should any club or manager look down upon artists who live among us? Why should there be a sneer when local artists are mentioned? If musical clubs have not enough money in their treasury to engage a hundred artists a year at fifty or seventy-five dollars let them engage fifty or twenty-five or ten or five, no matter, as long as they are able to engage some. And if we can induce say twenty-five or thirty clubs in California to average ten artists a year these artists will be able to secure from twenty-five to thirty engagements at fifty or a hundred dollars which is much better than one a year for twenty-five as is the custom at present.

We are glad to record the fact that several managers and several organizations have declared themselves willing to enter this fight for the encouragement of resident artists. Among these we are authorized to mention L. E. Behymer, who will return from Europe in a few days and announce further plans regarding his ideas about California artists. Frank W. Healy, who assures us that he is willing to manage the concerts of resident artists during the coming season, and that he will endeavor to induce the Board of Governors of the Musical Association of San Francisco to consider the engagement of California artists for the symphony orchestra, Mrs. E. M. S. Fite of Los Angeles, who recently located there, after residing in New York, who tells us that she can place six or seven California artists with leading California musical clubs and asks us to send her one of our lists. Paul Steindorff who, although being compelled to leave the city, has expressed his desire to engage California artists for the company that is to fill annual engagements on the Pacific Coast and which will open a four week's season at the Cort Theatre during the latter part of this month. The Home Industry League of California, through David H. Walker, editor of its official paper, wants to be thoroughly informed regarding this campaign in behalf of resident artists so that it may give its influential backing to the cause. Kohler & Chase informed the Pacific Coast Musical Review that their weekly Saturday afternoon matinees are particularly intended to encourage resident artists, and that all efforts will be made to introduce them adequately.

Now we consider this a pretty good beginning, far beyond our fondest anticipations. And if these additions to the list of the champions of the cause of resident artists continue it will take not very long before our fight is won. But, no matter how the result, we will continue this campaign just so long until it has proven an unquestionable success. We have not yet given up the idea of organizing the resident artists, for we consider organization necessary in order to maintain enthusiasm and prevent lack of interest. We are positive that as soon as the public has an opportunity to hear our really efficient artists, it will not fail to support them, and this paper will soon have the satisfaction to see anyone of our leading artists busy giving concerts in the same manner as really capable artists are kept busy during the season in Eastern cities. We want every resident artist to inform us when he or she receives a lucrative engagement by a manager or musical club as in this manner we will be able to give



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DON SANTO ARRILLAGA

Who Gave a Most Interesting Lecture at Kohler & Chase Hall Last Tuesday

company, one influential business men's organization and one leading music house assured us that the cause of the resident artists is near their heart and that they would help along this good cause. It is evident that the arguments we presented in these columns during the last few weeks struck the right chord. As we predicted the general public of the Pacific Coast is perfectly willing to support resident artists, provided they know who they are and that they are able to hear the most efficient of them.

We can not, however, emphasize too often the fact that we can only recommend the most efficient of our artists. It will be utterly impossible for us to break faith with the public and the managers and organization that repose confidence in our sincerity as in that case our entire labor will be lost and the cause of the resident artist will be injured beyond recall. It will therefore become necessary to take chances in offending certain resident artists who imagine they ought to be recommended by us when we can not for our own sake as well as the sake of all our really competent artists endanger the cause so gravely as to recommend an artist who can not "make good." Absolute efficiency among which enthusiasm of youth, robustness clearness and mellowness of voice, temperament and sense of rhythm and above all INTELLIGENCE AND INDIVIDUALITY OF EXPRESSION play the principal roles. It will be necessary that artists either sing or play in tune. This is something that is not as often found among our resident artists as some may believe, but with the proper training and the natural talent born

such manager or club proper credit and cite the same as an example worthy of emulation. We are in this fight to win, and we want every artist of merit and every manager or club to help us win. There are still some soured and grouchy individuals who write us anonymous letters thinking that they can anger us. We want to tell them right now that nothing can prevent us from keeping up this campaign. Any one who writes anonymous letters belongs to the scum of society and their lack of honor is so hopelessly apparent that it can only be matched with their cringing cowardice that prevents them from bravely and in a manly way put their name to whatever they may have to say. We are not afraid to express our opinion, because if we were our opinion would not be worth the paper it is printed on. And so it is with anonymous writers. Their opinions being born in dishonor, reared in deceit and crippled with cowardice are a stench in the nostrils of decent men and women.

Great interest is being taken by the members of the San Francisco Choral Society in their present work and the opening rehearsals of "The Golden Legend" have been exceedingly well attended. The membership is increasing rapidly and it is soon hoped to pass the two hundred mark. Mr. Paul Steindorff, the Society's director, is very much pleased with the rapid progress being made, and the interest being manifested by the public. Persons wishing to become members may apply on Monday evenings to the Secretary at 429 Sutter Street.



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THE OPERA SEASON IN MEXICO.

Mexico, August 26, 1912.

It is a fact that the newspapers in the United States may say to the contrary, business continues almost as in former times, in the capital city of Mexico, and the charming round of social festivities for which the city is so well known, as brilliant as in other years. Musically, Mexico City ranks with the best and largest in the world, for the people not only have a great love for all music, especially opera, but they have a real knowledge as well. There is hardly a world famed artist of the Italian school, who has not sung here one or more times, and if a singer is approved by these people, he will come out as brilliant as he is shining anywhere in the world. This year's opera season bids fair to be the greatest in the history of the Aztec capital; it will probably open on September 21st. Manager Sigaldi is at present in Italy, and hardly a day goes by, that his representative does not receive a cable announcing new artists, and many names have been added to the list published in the Pacific Coast Musical Review, some weeks ago. He is also importing sixty sets of scenery, costumes for all the principals, a corps de ballet, and forty choristers, to add to those already here, making a total of sixty. There has been a great deal of interest shown in the coming season, and already all the boxes and many of the seats are subscribed for all performances. The star of all the singers announced, the most welcome to Mexico, are Alessandro Bonci, who comes here for the first time, and Regina Vicarino, who is probably the most popular and best loved artist that we have ever had. These two artists will be heard together in several operas namely: Puritani, Lucia, Rigoletto, Manon, La Vochemie, etc.

Among the managers there are several who are well known on the Pacific Coast, Herna Delossey, and Luisa Villani, were alternating "Girls" in Savage's production of the "Girl of the Golden West" last season; Miss Delossey will sing the dramatic roles, such as Giocunda, Aida, Huguenots, etc., and Mme Villani, those of the lyric class. Another lyric soprano is Tina Desana, who will sing the roles of Desdemona, and the San Carlo Opera Company, during the tour, that Mr. Busi has sold made. Ester Toninello, Agnes Hanich, and Edvige Vaccari, are all well known in Italy, but new to this side of the Atlantic. The success of Regina Vicarino in California is of too recent date to require any repetition here, it is enough to say that she is as big a favorite here, as she is in Mexico, she stands alone. Bonci is of course the star of the season, and among the tenors, although much is expected of Gaudenzi, of the Boston Opera House, and Zini, who was one of the most popular members of Mme. Melba's company in Australia.

The latter is a dramatic tenor, of beautiful voice, and commanding physique. The list of baritones includes, Campagna, who was so well liked, when heard here with the Havana singing troupe, and who liked himself an artist of no mean abilities, during the special Constantin-Vicario season, in Havana last March, and others. Miss Blanche Fox, another singer, well known in California, has been re-engaged, owing to her excellent work last year, she will alternate the first mezzo roles, with Fanny Antuia, a Mexican, who was sent abroad by the Metropolitan, to complete her musical education, and now after several successful seasons in the Italian theatres, returns to her native land.

Andrea de Seguro, of the Metropolitan, and Arnodo Creti, well known here and in South America, are two of the basses, while di Giulio and Pedros are importations from Italy. The conductors are Angelini Fornari, last year with Mme. Melba, and Ignacio del Castillo, a very clever Mexican, and another conductor of the operas last year most successfully. Alessandro Onofre is expected to direct his opera Biancafiore, which is one of the novelties that manager Sigaldi intends giving during the season. Other new works, (for Mexico) are: The Girl of the Golden West, Lakme, Thais, Andrea Chénier, and Isabella, the Mascagni work over which there has been much talk. The company up to date is as follows: Sopranos: Herna Delossey, Tina Desana, Agnes Hanich, Ester Toninello, Edvige Vaccari, Luisa Villani, and Regina Vicarino. Mezzo sopranos: Fanny Antuia, Blanche Fox and Esperanza Musetta. Tenors: Alessandro Bonci, Giuseppe Gaudenzi, William Molinaro, Salvatore Sforzetti, and Francesco Zini. Baritones: Luigi Biondi, Ettore Campagna, Frederico Frederici, and Luigi Torri. Basses: Andrea de Seguro, Arnodo Creti, M. di Giulio, and Francesco Pedros. Conductors: Angelini Fornari, Ignacio del Castillo, and Alessandro Nofre.

ORPHEUM.

The Orpheum announces another great new show for next week. That splendid and justly famous character actor William H. Thompson will head the new bill. Mr. Thompson's visits are red letter events. His portrayals are personal triumphs and this time he will present a one-act play entitled "An Object Lesson" which has great intrinsic value with the added merit of being on a timely modern subject and of showing him in his habit as he lives." The characters are the trio of the dramatic ages, the wife, the mummy and the little humming bird. Mr. Thompson is well supported by a capable little company. The appearance of Billy Gould and Belle Ashlyn means fun, good songs and a couple of smart entertainers. Gould is said to be at his very best and to have in his associate, Miss Ashlyn, a girl of extraordinary ability and versatility who manages to convulse with mirth the most decorous and staid audiences. All the songs and jokes used by the pair emanate from the fertile brain of Mr. Gould.

Howard's Novelty & Spectacular exhibition of musical Shetlands and terriers will be another popular feature. The ponies are little beauties and are remarkably trained. Their playing of bells and other musical devices is simply wonderful. The dogs, too, are marvels in their dancing, music and various circus stunts. Prominent among European novelties imported for the current season is the celebrated duo "The Takiness" who will present their eccentric musical offering "The Angry Tutor."

Senorita Takiness possesses a fine soprano voice and Signor Takiness is gifted with a very deep and unusual basso. As a musical offering it is unique. As a spectacle it is beautiful. English, French and Italian songs are sung in the costume of the several nations.

Little Minnie Allen who is also make her first appearance here is one of the bright features of vaudeville. While the possessor of a vocal organ which has had the advantage of several years training she limits herself to songs which amuse. In other words she is a cultivated vocalist and a sparkling comedienne. Next week will be the last one of Grace Cameron; the Bounding Pattersons and Edmond Hayes and Company to his laughable skit "The Piano Movers."

A GREAT PRODUCTION AT THE CORT.

"Bought and Paid For" at the Cort has caught the town completely. The Broadhurst drama had much to live up to. It had been widely-heralded. This much-discussed drama of recent years was frankly acclaimed the "biggest play of our time." But "Bought and Paid For" has fully met the most extravagant of our superlatives that were sounded in its praise. Which is saying a very great deal. It is a play with a thrill, a throbbing and a punch, is "Bought and Paid For." It is a play that mirrors real life. Its characters and situations are not of the theatre. The note of humanity is sounded. The drama rings true. And the handling of the play is as able as his theme. The false note is not in evidence.

In sending us the original company direct from New York, before the rest of the country had the opportunity of witnessing "Bought and Paid For," Producer Brady offered San Francisco the highest form of a compliment. It means that more and more this city is being recognized as one of the most important "show towns" of the country. The tremendous success of the recent engagement of the Gilbert and Sullivan Opera Company was one of the factors that induced Brady to send this company here from his New York Theatre, The Playhouse, before it had finished its run, and install a "number two" company in its place. Upon the close of the California engagement, the organization returns East at once without delay on its route.

Too much cannot be said in praise of the interpreters of "Bought and Paid For." The company is more than evenly excellent—it is brilliant. San Francisco has rarely seen such acting as is contributed by Charlie Richmond as Robert Stafford, captain of finance, and by Julia Dean as the telephone girl who becomes his wife. Another Craven as "The Great" gives us some of the best in comedy character work, a thoroughly admirable portrayal, while Agnes De Lane as his wife is deliciously funny. A Japanese servant in the hands of Allen Atwell and a maid as done by Marie Hardi, are just as admirably bits in their way. "Bought and Paid For" is deservedly attracting capacity audiences to the Cort. It could not do otherwise in a city that wants the worthy in theatricals.

ALCAZAR THEATRE.

Ada Dwyer, the famous character actress, has been especially engaged to play the title part in "Mrs. Wiggs of the Cabbage Patch," which is to be the Alcazar's next offering, positively limited to one week and starting with an extra matinee Monday. In the cast with her are Forrest Stanley (his farewell appearance), the complete Belasco & Mayer Company and many extra players, there being not less than thirty people in the play. In her acting of Frisco Kate in "The Deep Purple" during Richard Bennett's recent season in the O'Farrell-street theatre Miss Dwyer is best known to San Francisco's theatregoers. In the role that did not afford opportunity for display of her most effective methods she then made a distinct personal hit, so her impersonation of Mrs. Wiggs may confidently be looked forward to as an even more enjoyable treat, inasmuch as she started in the part and did much to develop its charm when the comedy was in the first flush of its popularity. Mr. Stanley, too, has scored success in the character he is to assume in the Alcazar production. There is no better-known modern play than "Mrs. Wiggs of the Cabbage Patch." Adopted from Kate Wiggin's famous story of humble life in a Southern town, it has a run of five consecutive seasons in this country's high-price theatres and then was transplanted to England and Australia, where its American triumph was duplicated, despite the strangeness of its locale and characters to the people of those lands. Its amusing situations, quaintly-humorous dialogue and sterling human appeal have won appreciative response from English-speaking folk on three continents.

There cannot possibly be a second week of "Mrs. Wiggs of the Cabbage Patch," as the eminent emotional actress, Sarah Traux, is booked to open a brief starring season the following Monday in "Mrs. Dane's Defense," with Thurlow Bergen as her leading man and the Alcazar company assisting.

We do not envy those visiting piano virtuosos who have to make an American debut with orchestra and are compelled to select a concerto for their introductory number. The concerto literature, as The Musical Courier often has pointed out, has grown bare and frayed, and no new works of importance seem to be springing up to supplant the old. Rubinstein, Schumann, Liszt, Tschaiakowsky, Grieg, Chopin have been buried in the very bone, as it were, and the only concertos which have any real vitality left are those by Beethoven and Brahms—showing once more the ultimate uselessness of mere idea and fantasy unless joined with constructive genius and intellect, as in the case of the two mighty B's. Give us Beethoven and Brahms by all means; they will remain welcome for several decades to come.—N. Y. Musical Courier.

New York's musical war between the orchestral players and the theatre managers no sooner has been settled amicably than Chicago sends word that the same sort of trouble is brewing in the city by the lake. We have

no doubt, however, that the Western musicians and managers will exercise the same calm judgment and friendly arbitration which brought about such a quick and satisfactory ending to the strike that threatened the metropolis.—N. Y. Musical Courier.

DIPPEL'S NEW AMERICAN SINGERS.

Andreas Dippel, has engaged three American sopranos for the coming season of the Philadelphia-Chicago Opera Company, which opens in Philadelphia, October 31. They are Helen Stanley, a native of Chicago, who has sung in the Royal Opera at Würtzburg; Edna Darch, who has sung several years in the Royal Opera in Berlin, and Helen Warrum, a young and promising coloratura singer, who is a native of Indianapolis, and a pupil of Oscar Saenger, of New York, with whom she studied all her roles and goes directly from his studio onto the grand opera stage without having had any previous engagement.—N. Y. Musical Courier.

Noah Brandt

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- Maud Powell, Violiniste
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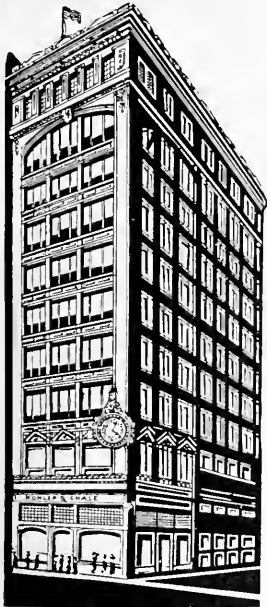
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The first event to take place this season will be given this afternoon when Chas. E. Lloyd Jr., baritone, will be the soloist. The program on this occasion will be as follows: Famous Butterflies in Music (Arr. by Wade), Papillons (Grieg), Papillons Roses (Thome), Papillons (Rosenthal), Papillons (Lavallo), Papillons d'Amour (Schuett), Butterfly Etude (Chopin), Ballet des Papillons (Offenbach), The Pianola Piano; Song to the Evening Star (Wagner), Mr. Lloyd; accompanied with the Pianola; Intermezzo en Octaves op. 44 (Leschetitzky), Valse Parisienne (Roberts), The Pianola Piano; A Song of Thanksgiving (Allitsen), Thine Eyes so Blue and Tender (Lassen), Mr. Lloyd; accompanied with the Pianola; The Bell of Sieburg (Humperdinck), composed especially for the Aeolian Pipe Organ. The latter composition is a rare novelty and should be heard by everyone anxious to follow the musical development of the day.

The program, which will be given next Saturday afternoon, September 14th, was presented at the Greek Theatre during this summer before the Summer Session of the University of California. It was generally conceded to have been the best program presented under these auspices during the season and its impression was so vivid that it has been requested of Kohler & Chase to have this successful event repeated. The soloists will be Miss Eva Gruninger, contralto, and Miss Helen Sutphen, violinist. The program will include: Fiale (Lucia) (Donizetti), La Nuit (Holmes), The Pianola Piano; Salutation of the Dawn (Stevenson), Miss Gruninger, with violin obligato and pianola; Romanzo from 2d concerto op. 22 (Wieniawsky), Miss Sutphen, accompanied with the Pianola; (a) Open Secret (Woodman), (b) Love I Have Won You (Ronald), Miss Gruninger, accompanied with the Pianola; Dance of the

Hours (Ponchielli), The Aeolian Pipe Organ; Oh, Divine Redeemer (Gounod), with Violin, Pipe Organ and Pianola.

Messrs. J. Fischer & Bros., of New York, announce the publication, at an early date of a new Mass composed by Dr. H. J. Stewart. The mass is in honor of St. Pius V. and is dedicated to the Very Rev. A. L. McMahon, O. P., of the Dominican order. This new mass is the third which Dr. Stewart has published, and it will be heard at St. Dominic's church in the near future.

Within the past few weeks State and Foreign Societies have been organized in San Francisco by New England, Illinois, Wisconsin, Arizona, Ohio, Pennsylvania, Missouri, Georgia, Colorado, New York, Minnesota, North Carolina, Louisiana, Germany, Great Britain, Canada, France, Italy, Portugal, Spain, Sweden, Norway, Holland, Denmark and Serbia, with a view to interesting, in Exposition participation, the States and governments they represent. Other States and Foreign Societies are being formed, so that in time the natives of every State and Foreign government may become affiliated. It is the belief of the Exposition that these Societies will be of great assistance in calling the Exposition to the attention of their home people. This can be done by the mailing home of letters, postal cards and printed matter, and by sending reports of meetings to their local newspapers. It is also believed that the members of these Societies will exercise a considerable influence upon Legislative bodies in the obtaining of appropriations necessary to defray the cost of participation.

With a view to assisting the different organizations in increasing their membership, the Exposition will receive applications from any part of the Pacific Coast and see that they are properly transmitted. All who desire to affiliate can send their names and addresses, together with the name of their native State or Country, to the Information Bureau of the Panama-Pacific International Exposition. The Exposition will notify the officials of the different organizations of all events in which they are interested, and it is hoped to secure their co-operation in the entertainment of distinguished visitors and in every way that will forward the interest of the Exposition.

Emma Albani, famed cantatrice, is reported to be financially embarrassed and absolutely dependent for her existence on vocal lessons which she dispenses in London. At the present moment the story cannot be verified, but if true, it is an eloquent commentary, as her husband is credited with being responsible for the loss of the Albani fortune, and he was a musical manager. Musical managers, as a rule, do not die rich, but it is through no fault of their own, as they work hard and take no more chances than necessary. Ernest Nye, the husband of Madame Albani, is said to have speculated, and that would explain the present situation—if it is as bad as alleged. Musicians and managers who speculate are to be pitied, and this includes opera singers and conductors also. Madame Albani, by the way, will be sixty-three years old next November.—N. Y. Musical Courier.

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend an artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning September 14 we will publish an "Artists' Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in this list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications appertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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THE MUSICAL COURIER JOINS MUSICAL REVIEW IN ENDORSING CALIFORNIA ARTISTS

Our readers will remember our reference to the visit of Herbert I. Bennett, the managing editor of the New York Musical Courier during the summer just past. While in California this energetic young journalist made some very striking observations which he published in the Musical Courier of August 31st. Inasmuch as these observations deal with the subject of resident musicians we feel it to be an adequate contribution to our series of articles on the subject of the encouragement of resident artists. For this reason we desire to publish all that part of Mr. Bennett's able argument which refers to California musicians. It will be seen that the Musical Courier editor deals with both Northern and Southern California conditions. Here are the impressions of Mr. Bennett:

Orchestral Situation.

The writer did not hear the San Francisco Symphony Orchestra, but was informed by many local musicians that Henry Hadley succeeded in accomplishing some very creditable results last season with a body of players drawn, in the main, from theatres, cafes, etc. Of course, as The Musical Courier has repeatedly declared, it is impossible to give satisfactory symphony or classical concerts with other than a genuine permanent orchestra that is thoroughly and frequently—daily for several hours when necessary—rehearsed both in sections and complete ensemble. With permanent orchestras the individual remuneration is sufficient to guarantee the full time of the performers at all times during a season, and thus the conductor commands the rehearsal situation, as he should. Upon no other basis can artistic results be attained. Mr. Hadley naturally understands these facts and appreciates the effort of this paper in behalf of the "permanent" symphony orchestra. A "scratch" orchestra, recruited from theatres, cafes, music halls, race tracks, picnic grounds, and the like, cannot interpret, much less properly perform, Bach, Haydn, Mozart, Beethoven, Brahms, Mendelssohn, Schumann, Schubert, Wagner, Richard Strauss, Debussy, Tchaikowsky, et al. If Mr. Hadley can succeed in disproving this claim, The Musical Courier will be only too glad to acknowledge his success in that direction.

It must be understood that this is not meant as a reflection upon San Francisco's orchestra, in particular, but deals with the entire orchestral question in New York, San Francisco, Los Angeles, and everywhere on earth where real permanent orchestras do not exist. Given an adequate orchestra, Mr. Hadley's efforts in San Francisco should be crowned with greater success than is possible for him to realize under the existing plan. The Tivoli Opera House might solve the San Francisco symphony problem. Manager W. H. Leahy's plans for the new Tivoli, which is to be dedicated next spring by Andreas Dippel's Chicago-Philadelphia Opera Company, including Tetravini, are comprehensive and call for the carrying out of a high class operatic scheme throughout the year. The orchestra of this establishment might serve as a nucleus for a symphony organization, inasmuch as the same body of players will be regularly rehearsed in the routine requirements of the opera business, as is done with the Metropolitan Opera House Orchestra, which is, after all, the most permanent orchestra in New York City.

A Musical Patron.

Leander S. Sherman, president of Sherman, Clay & Co., is vitally interested in the musical welfare of San Francisco, the commodious music room in his beautiful home on Pacific Heights frequently being the scene of private functions participated in both by visiting and local artists. Mrs. Sherman, a charming hostess, is a pianist of rare ability, and Miss Elsie Sherman is an accomplished violinist, having studied for several years in Paris with leading masters. The hospitality dispensed in the Sherman abode has cheered and encouraged many struggling young musicians, while a generous number of notable players have been able to enjoy the city, basked in the radiance of the spirit of good fellowship always prevailing the Sherman mansion. From the Sherman domicile there is obtained a marine view of unsurpassed grandeur embracing many miles of San Francisco Bay, the Golden Gate Straits, Point Bonita, the Hills of Marin County, Mount Tamalpais and the distant mountains of Contra Costa and Sonoma Counties. Mr. and Mrs. Sherman are entitled to a generous share of gratitude from the hosts of musicians who have come under their hospitable roof, where solace, advice and entertainment are ever ready to respond to those who seek to be admitted there. The illustration of the Sherman music room, presented in this article, will serve to give at least some idea of its ample size and elegance.

Metzger a Factor.

A very interesting and entertaining man is Alfred Metzger, editor of the Pacific Coast Musical Review. Although completely wired out of business six years ago by the San Francisco fire, Mr. Metzger has rehabilitated his institution completely and holds a firm and im-

portant place in the esteem of all those who appreciate pluck and ability. When Mr. Metzger has anything to say he either says it or writes it, with the result that sometimes, like other stalwart characters, he makes enemies, but the kind of enemies he makes are the kind to have. However, Mr. Metzger also has a large clientele of friends who read and support his publication—his enemies read it too—and so his life as a musical editor is not wholly without bliss after all. Mr. Metzger's faith in the musical future of the Pacific Coast impresses one as being the result of studious calculating on the part of a person who has sounded the depths of this particular field of operations and knows whereof he speaks.

The San Francisco Musical Profession.

The musical present and future ought to be safe enough so long as San Francisco possesses a fraternity comprising teachers of music like Sigmund Beel, Paul Steindorff, Jacob Stadfeld, Hugo Mansfeldt, Mrs. Oscar Mansfeldt, Uda Waldrop, Lillie Birmingham, Roscoe Warren Lucy, Giulio Minetti, Bernat Jaulus, Wallace A. Sabin, Louis Crepeux, Elizabeth Westgate (of Alameda),

may be said in behalf of the musicians of the city in general, including orchestral and band players. Apropos of bands, there are two splendid organizations in and about San Francisco, the Golden Gate Park Band, Charles H. Casassa, conductor, and Paul Steindorff's Band. The writer listened to a finished performance by the former band of some forty musicians, one Sunday during July in the Golden Gate Park. This band plays in a magnificent sixty thousand dollar band stand that surpasses anything of the kind in this country, and perhaps in the world. Open air concerts are given there every Sunday throughout the year. Mr. Steindorff's excellent band performs every Sunday afternoon at Piedmont Park, across the bay in Oakland, and the writer regrets that he had not the opportunity to go over and hear Mr. Steindorff's instrumentalists, of whom he heard most flattering reports.

Behymer's Influence.

Los Angeles owes to L. E. Behymer more than it realizes, because this empresario has provided Southern California with the best musical fare during a number of years, when time and hard work have been given in unstinted measure by the devoted impresario, whose absolute faith in his schemes never for a moment forsakes him. He is a loyal Californian, and believes so thoroughly in the musical possibilities of his field of action that he injects everyone else with his spirit of contagious enthusiasm. San Francisco and the northern sections require Mr. Behymer. San Francisco must have a broad concert management such as Mr. Behymer is capable of providing, and it is not at all surprising that the Behymer interests should find themselves expanding into that particular territory. Not content to remain perennially at home, selecting his attractions from a distance, L. E. Behymer makes annual visits to the Eastern musical centers and personally investigates conditions, attends concerts, listens to artists, closes contracts with managers, and thus knows exactly what he is doing. The public served by him reaps the benefit of such trials. With L. E. Behymer handling the concert business and W. H. Leahy at the operatic helm, surely the melodic muse will receive due attention, as far as San Francisco is concerned. That is what the city needs. (The Musical Review modestly likes to point out the fact that Will L. Greenbaum is still alive and kicking.—Ed.)

Los Angeles is an Active City.

The marvelous growth of Los Angeles must be seen and experienced in order to be appreciated. Just the precise reason outside of a fine climate and other attractions for the steady increase in population does not seem apparent, so the writer was informed by a number of the city's supporters, but nevertheless, Los Angeles continues to grow, and the million mark already is predicted for 1920. When the writer visited Los Angeles in 1886, the place housed a population of something like 150,000. Today, the figures are placed at between 400,000 and 425,000, or bordering close upon a half a million. In 1882, twenty-seven years ago, the town had something like 11,000 inhabitants. Here is something to ponder over. Los Angeles is a fine example of what a modern city should be. The public welfare is carefully looked after, the parks, theatres, and stores are unusually fine, the parks are beautiful, the thousands of homes are attractive, and the street railway system deserves its reputation as being first-class. The downtown shopping district is so densely peopled that the police traffic squad has plenty to do at the street crossings throughout the day and particularly around the hours of 4 p. m. and up to 6:30 p. m.

Los Angeles Orchestra Doing.

Harley Hamilton, conductor of both the Los Angeles Symphony and Woman's Orchestra is a man of retiring and modest bearing, but his vigorous campaigns, season after season, carried on in behalf of orchestral uplift, have caused him to be justly regarded as a missionary spreading the gospel of good music in Los Angeles. The Los Angeles Symphony Orchestra has a membership of about seventy and has been about sixteen years of service under Mr. Hamilton's baton. The executive end is, and has been for many years, in the hands of L. E. Behymer, who has made many sacrifices in order to maintain this organization, in which he entertains deep personal pride. Mr. Hamilton is a student, and one of the leading violin pedagogue of Los Angeles. He is engrossed in his work and loves his orchestra as ardently. To the Musical Review about sixteen years ago he said that the coming symphony season in his city promises to be unusually interesting, the programs to be announced later. Harley Hamilton is in close touch with the musical world, and it is said of him that nothing of importance escapes his notice, as he is ever conversant with the doings of orchestras and conductors everywhere. Los Angeles is fortunate to have a man like Mr. Hamilton at the head of its leading orchestras.

(Continued on Page 4, Col. 1.)



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PACIFIC COAST
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 SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
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NOTICE TO ADVERTISERS.

The Artists' Directory spoken of repeatedly in our editorial articles will appear in next week's issue.

THE PUBLISHER.

THE GENEROSITY OF OSCAR HAMMERSTEIN

The readers of the Pacific Coast Musical Review no doubt have seen in the daily papers of recent dates occasional dispatches from New York speaking of Oscar Hammerstein's wonderful new idea regarding the establishment of a chain of opera houses throughout the United States. This paper refrained from commenting on this plan, because we wanted to see a few details of the plan before giving it credence. Hammerstein's ideas were always most ingenious, but somehow we have not discovered one yet that proved financially successful in the end. In this way Mr. Hammerstein reminds us very strongly of "Jimmy" in "Bought and Paid For." Jimmy is a young man who is extremely fertile with ideas which he is generous enough to present to wealthy people, and he feels gratified when these ideas are not immediately accepted by these wealthy people and changed into golden solid mines. One of "Jimmy's" wonderful ideas is a plan to make baby food out of Teddy Bears. Now, at last the Musical Review received an insight into Mr. Hammerstein's latest idea about a chain of opera houses in this country, and we take the following wire from the S. F. Chronicle of last Monday:

New York, September 8.—Oscar Hammerstein has made public some of the details of his proposed scheme to build a chain of forty opera-houses throughout the United States, forming, as he puts it, a chain by which, by co-operation, he expects to produce grand opera on a scale equal to that given in New York, London, Paris, Berlin and Milan. The scheme includes a \$700,000 structure in each of two score cities of suitable size. Hammerstein declares that the first step necessary for any city to make to be included among the forty must be the donation to him of a plot of ground with a frontage on a main street of at least 125 feet and a depth of 225 feet, the plot abutting in the rear on a street or alley. He then contemplates selling first-mortgage bonds to the residents of the city, secured by the property. The interest will be met with receipts from rentals of the house when it is not being used for an opera. Each city is to be given a season of opera commensurate with its size and the adaptability it displays to support such an enterprise after it is once under way.

There is one thing quite admirable about this latest of Mr. Hammerstein's ideas. Modesty is certainly not one of its weak points. Oscar never hesitates to ask for anything, and it is because of his wonderful genius in asking people to give him money that he has been so successful in the theatrical business. Now just think what Mr. Hammerstein wants to graciously send an opera company to forty cities in the United States. First he wants a donation to him of a plot of ground with a frontage on a main street of at least 125 feet and a depth of 225 feet, the plot abutting in the rear (cutting in the rear is good, by the way) on a street or alley. After this exceedingly negligible request he wants to sell first mortgage bonds to the extent of \$700,000 for the purpose of building the opera house, which also must be his property. Finally he wants the community, making him a Christmas present of a big lot of land and a \$700,000 opera house, to support a grand opera season at \$5 or \$7 a seat and each season is to be timed according to the support it gets. But Mr. Hammerstein is not altogether selfish in this matter. He leaves something to the community that agrees with him in his remarkable idea. He says that the interest on the \$700,000 with which the citizens of a community are to build his opera house will be taken from receipts of rentals of the house WHEN IT IS NOT USED BY MR. HAMMERSTEIN. Of course if Mr. Hammerstein can convince forty American cities that they ought to make him a present of something like seventy millions of dollars, then his plan will be undoubtedly successful. But if a community just for a minute puts its thinking cap on and grasps the fact that it can use this money just as well for an opera house of its own with the encouragement of grand opera companies thrown in, we doubt very much whether Oscar's pretty little scheme will work but in one way in which he does it. For, there is no crime in asking for anything. The point is only whether we can always get what we ask for.

The tour of the United States Marine Band of Washington is limited to thirty-five days so that few cities will have the opportunity of hearing "The President's Own" as the organization is popularly called. Two concerts will be given at the Greek Theatre and four in this city under the Greenbaum management.

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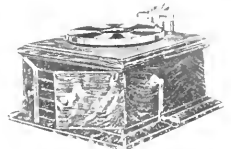
New Victor Records are on sale at all dealers on the 28th of the month

EMILIE FRANCES BAUER LECTURES.

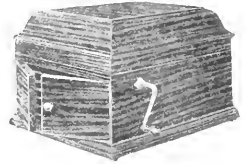
All music-lovers of this community should be interested in the exceptionally attractive series of lectures to be given during the coming week by Emilie Frances Bauer the eminent musical, literary and dramatic critic. No less an authority than Arthur Foote wrote Miss Bauer, after attending her lecture on Richard Strauss in Boston, as follows: "Dear Miss Bauer, I must write to tell you how absorbing and interesting your lecture about Strauss was; the descriptive part was so clear, and your discussion of the aesthetic and musical sides keen and discriminating. It was certainly a success with your audience." Miss Bauer's talks will be given at Century Club Hall, corner Sutter and Franklin streets, the first being scheduled for next Tuesday afternoon September 17 at 7:30 and the subject being "The Psychology of Richard Strauss and His Works." The second lecture will be given Thursday afternoon at the same hour. The subject for the second lecture will be "The Psychological Phase of Modern Home Life and Culture." The final lecture will be given Tuesday afternoon, September 24 when Miss Bauer will discuss "Drama Writers since Wagner." Tickets may be secured at Sherman, Clay and Company's, Kohler & Chase's and at the door of the Hall at time of lecture. Immediately following her engagement in this city Miss Bauer will leave for New York to resume her duties as critic on the "Evening Mail."

VERSATILITY AMONG GREAT ARTISTS.

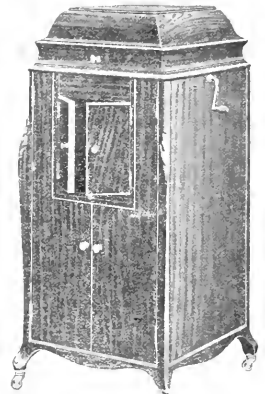
Ricardo Martin, leading tenor of the Metropolitan Opera House began his musical career as a teacher of piano and composition making a specialty of the latter. It was not until he had secured quite a big class in New York that he discovered that he possessed a voice well worth training and at the suggestion of the eminent authority, Dr. Holbrook Curtis he went to Paris and studied with Shriella and Jean De Reszke, with what success his subsequent career is indisputable evidence of. Ricardo Martin who is to appear as associate artist with Martin at his concerts here commenced his career as a violinist and was three years before the public as a violin virtuoso before appearing as a pianist. That Martin's talent was developed remarkably early is evident from the fact that his debut as a violinist was



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Victor-Victrola IX, \$50
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made at the age of nine and is a pianist at the age of twelve. In the past these artists each give their separate recitals but the energy and enterprise of Managers Steers and Conan, Will Greenbaum and L. E. Behymer are responsible for the combination of two great stars for the opening attraction of the musical season. Miss Lina O'Brien will be accompanist for Mr. Martin.

A large and enthusiastic audience of about 1000 people was in a musical mood last Sunday afternoon to listen to the Liszt program rendered by Mr. and Mrs. Georg Kruezer in the Greek Theatre, Berkeley. Mrs. Kruezer has a charming personality which is enhanced by her brilliant and artistic pianistry. Her technique is faultless and her reading of the allotted numbers was highly commended upon and appreciated by the vast throng in attendance. Mr. Kruezer has already won his way into the hearts of the music loving public and by his inimitable playing created a furor in the two last solos on the program. These two artists are in the front rank of Pacific Coast pianists and the music-lovers of the Bay cities certainly showed their appreciation on this occasion. Mr. Kruezer was recalled six times by persistent applause.

Yolande Mero, the Hungarian pianist, will open her American season as soloist at the famous Worcester Festival where she will play twice accompanied by the Boston Symphony Orchestra.

BEHYMER IS HOMEWARD BOUND.

Angeleno Impresario Writes of His Closing Days in Europe and Expresses Himself as Being Delighted with His Trip.

En Route, Aug. 20th, 1912.

Two or three days and that way leads to the dear old home and the old friends, the greatest and grandest of them all. I have been all over Germany and Austria, where a fellow rides about 2000 miles in autos of those who KNOW Germany, Austria, Switzerland, France and England, and who are the friends that one has made all through the many years by doing them a good turn. These friends are going to tell you right and personally. I conducted various very fine Saxony and North German and Hungarian and they were expert pilots. Then Madame Schumann-Heink and her son Ferdinand gave my daughter Elsie and myself the insight into Bavaria and Southern Germany. Lilly Horn and her parents showed me Austria in all its beauty. Harold Bauer and others Switzerland and Oscar Seagle, von Warlich, M. Alfred, and others France, while Hughie Massie, Alfred Meyer, Marcel Glink and others gave me the London idea, and with such delightful guides it was impossible to make any mistakes. I surely have spent an ideal summer.

Now as to witnessing things musical. I have heard the best. First the Music Festival in June in Vienna, where everything in the dramatic and musical sphere was presented in the hands of Austrian composers and authors. Then came the wonderful series of Wagnerian opera at Bayreuth, then the Mozart Festival plays in Munich, and you ought to know that Maud Fay, your own San Francisco prima donna, was the REAL THING over here. I heard her as Donna Anna personally and as the Countess in the Marriage of Figaro. Just as an extra to the music, Miss Behymer became German. I want to say here that he called this opera in his letter "Fiegar's Wedding."—Ed. and every capital in Europe wants the beautiful "Amerikanerin." She has four more years at the Royal Opera in Munich, and will stay until America calls her and it will have to be quite a noisy call from a hundred point of view. Then comes Marcella Craft who sings the Italian and French roles at the Munich Royal Opera. She was selected by Strauss to create the role of Salome and the great master said of her that he considers her the greatest who appeared in the role. Miss Craft is a Riverside, Calif. girl and can also have her choice among the various opera house engagements in Europe. Her Munich contract, however, has still three years to run.

I am sending you a photo of hers as Madame Butterfly for which role she was decorated by the Prince Regent of Bavaria. So, you see, California is right in the limelight here. The Misses Fay and Craft give me a reception and tea while I was in Munich. Mrs. H. H. A. Beach, the distinguished American composer, is also domiciled with the American colony in Munich, and will remain all winter. Ossip Gabrilowitch and his wife are near Munich testing. He has just completed fifteen wonderful programs to be given in Berlin this winter, and they say that already there are ample demands to take up all the seats. Munich is becoming a formidable rival of Berlin and Vienna as regards the honor of a musical center. Way up at Erl, in the Tyrol mountains, I heard the programs in the Passion Play, with a choir of twenty-six singing the peculiar religious chants accompanying the eighty-three tableaux that constitute the play. They start at ten o'clock in the morning, with a pause from 12:30 to 1:30 for dinner and 4:30 to 5:15 for tea, and finish at 7:30 P. M. It is marvelous, but I would not enrage the chorus of grand opera, either for paltriness or musical efficiency. But what strikes you forcibly is their intense devotion to the cause.

I attended the grand opera in Paris and met many of the Californians there. One night Oscar Seagle, the tenor, gave me a dinner and a reception and we had over thirty California boys and girls about the festive board. Mary Le Grand Keer is doing splendid work, and Charles Bowes has become one of the big names of Paris. I had a fine time at Harold Bauer's in Vevey, near Lausanne on Lake Geneva. He has a beautiful home. I also met several of the other well known artists at the little town of Lausanne. Josef Hofmann lives just over the hill, and Paderewski a little further along the shore, and at Coppet the Flosszeyer Quartet had begun their rehearsals. All are "resting," but I side of life, and the future of that enterprising place, in this regard, appears to be as sunny as its skies.—The Musical Courier, August 28th, 1912.

Editorial Note.—In the next issue of the Pacific Coast Musical Review we will take as our subject on the question of resident musicians "The Recognition of Local Musicians Foundation of a Musical Atmosphere."

THE GRIENAUER-FREULER CONCERT.

Among the important opening events of the concert season must be counted the recital to be given by Carl Griener and Clara Freuler. This event will be a joint vocal and vocal recital with Mme. Griener at the piano. The concert will take place at Scottish Rite Auditorium on Sunday afternoon October 6th and the program prepared for this occasion will be unusually attractive and interesting. Mr. Griener has made an enviable reputation for himself as a solo cellist, and during a concert experience extending over fifteen years, with the assistance of his talented wife, he has gained numerous artistic victories. The ensemble work of the Grieners has always created a most favorable impression among the audiences and aroused the enthusiasm of all those who understand good music. Miss Freuler, who returned from Europe last year, has appeared repeatedly in concerts since her return and has always been enthusiastically received. She is a conscientious artist who never fails to delight her hearers. More details regarding this event will appear in subsequent issues.

dignity and getting along famously. I really enjoyed a little dinner with the de Grassis of Oakland. They are so happy and domesticated and he is doing so well in his work. They appeared to appreciate a call so very much. Believe me, it is very pleasant to meet all these people again away from home. Sincerely,

L. E. B.

I sail on the 22d on the Cleveland

MUSICAL COURIER AND CALIFORNIA ARTISTS.

(Continued from Page 1, Col. 3.)

Los Angeles Musicians and Teachers.

The Los Angeles musical and teaching fraternity includes Heinrich von Stein, Charles Farwell Edson, Mr. and Mrs. Clifford Lott, Fred G. Ellis, W. F. Skeele, Frederick and Marion Higby Guttersen, William H. Lott, Elsie Kirkpatrick, Richard Lucchesi, Gertrude B. Parsons, A. H. Hunter, Carl Brouson, A. J. Stamm, Estelle Heatt Dreyfus, Gertrude Reiss, Mr. and Mrs. Frank H. Colby, Lillian Scanlon Gee, G. Cavaradosi, Edwin House, Ferdinand Stark, Julius Bierlich, Thomas Taylor Drill, Joseph Pierre Dupuy, Elsa Schroeder, G. Hayden, Eva Frances Pike, Jennie Winston, Mary L. O'Donoghue, Mabel Ayer-Messner, Lily Tink Brannan, Elizabeth Carrick, Carlotta Comer, Pearl Lindsey Conklin, p. 145.

Hinwhtlprh,HloHogSetain shrdlu emyp Helen Beatrice Cooper, E. Imelda Davis, Grace Carol Elliott, Lala Faeze, Lorna Gregg, Louise Nixon Hill, Jessie L. Hodges, Harriet James, Beresford Joy, Luella McCune, Annie Louise Martin, Ethel Lucretia Olcott, Eva Adele Olney, Julian Pascal, Charles E. Pouberton, Mrs. Graham F. Putnam, Dufferin Rutherford, Mrs. Edmund S. Shank, Marie I. Tiffany, Jesse Weiner, and others. Los Angeles and San Francisco are California's principal music and art centers, as well as metropolitan districts. Los Angeles has had fifteen uninterrupted symphony seasons, which is a better orchestral record than San Francisco has to its credit. The Southern California metropolis is an unannually progressive city, and the constant influx of people of means and culture is bound to have an important bearing upon the artistic



GEORG KRUGER

The Distinguished Piano Pedagogue Who Appeared With Success at the Greek Theatre Last Sunday.

side of life, and the future of that enterprising place, in this regard, appears to be as sunny as its skies.—The Musical Courier, August 28th, 1912.

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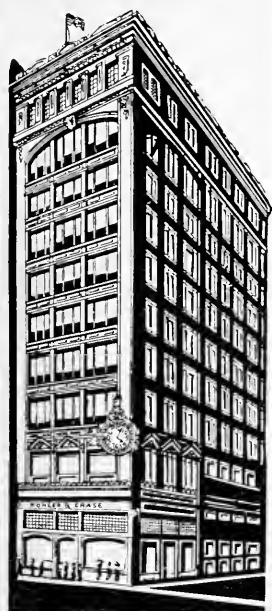
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The concert to be given by Mabel Riegelman at the St. Francis Hotel, Wednesday evening, September 25 will practically be the opening event of the musical season. Miss Riegelman has left nothing undone to make this affair as interesting as possible. As an artist Miss Riegelman stands as high as any, and anyone interested in music and possessing a natural pride in California artists can not afford to remain away from this event. Miss Riegelman has also been very new in including among the concert program several entirely new arias which will appeal to all those singers who are seeking new material for the fall programs. In the next issue of this paper we shall speak at length of this forthcoming concert and trust that our readers will consider this event of sufficient importance to mark it on their calendar.

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The 10 story Kohler & Chase Building, 26 O'Farrell St., San Francisco, the musical center of California. The home of the Pianola Piano, Weber, Knabe, Kohler & Chase, Fischer, Vose pianos, hand and orchestra instruments and everything in music.

Opening of the Second Season of the Artistic Saturday

Matinees of Music

Kohler & Chase Hall

26 O'Farrell St.

Every Saturday Afternoon at 3 o'clock—Beginning Sept. 7th 1912

The Public is Invited—No cards of admission required

Weber Piano Used Exclusively

These Matinees of Music are given by Kohler & Chase for the benefit of California musical talent and for the cultivation of a better appreciation of high class music.

This season will be, we hope, even more successful than the first season during which over 20,000 people attended the matinees. The great Aeolian Pipe Organ will be played at every matinee, also the wonderful Pianola Piano, which has just been introduced as soloist with the London Symphony Orchestra, Arthur Nichish conducting. Eminent artists will appear throughout the season.

ORPHEUM.

The Orpheum bill for next week cannot fail of success for it contains the pick of this season's vaudeville successes. "The Antique Girl" which is Jesse L. Lasky's latest production will be the headline attraction. This thumb nail musical comedy possesses an original and possible story and also a dozen catchy musical numbers, sure to become popular. It is interpreted by a company of sixteen people chief among whom are Fletcher Norton, Maud Earl and Doris Wilson. "The Antique Girl" was written by William Le Baron and its music composed by Robert Hood Bowers. Mr. Lasky has given the piece a beautiful production. "Twenty Minutes Lay-over at Alfalfa Junction" is the title of the skit in which Frank Milton and the De Long Sisters will appear. The action of the little play takes place at an upstate railroad station where a vaudeville sister team is compelled to lay over awaiting connections. Their conversation with the station agent, a pronounced rural type cleverly played by Mr. Milton furnishes abundant comedy and the yokel's curiosity about show folks supplies an excellent excuse for the introduction of several songs and a violin and saxophone specialty. The skit is by J. A. Murphy better known as "Adam Soverguy." Herbert Ashley and Al Lee will appear in a fantastical dialogue entitled "A Night in Chinatown." It is a bit of song and humor located in the New York Chinese quarter. The sketch contains many good stories, some clever parodies, an original song or two and a remarkably clever characterization. Bertish, the Ideal Athlete, will give an exhibition of strength and agility. He is a splendid specimen of physical development and his feats are astounding. Next week will be the last one of Billy Gould and Belle Ashlyn; Howard's Trained Ponies and

Dogs; Minnie Allen and William Thompson and his Company in Frederick Sargent's one act play "An Object Lesson."

LAMBARDI GRAND OPERA SEASON AT CORT.

Much interest is being shown in the forthcoming season of the Lambardi Pacific Coast Grand Opera Company at the Cort which begins Sunday, September 22. The name Lambardi stands for much here. The veteran impresario has banded together the finest organization of his notable career for the new season which starts with the local engagement. The subscription sale has been very gratifying and the outlook from a financial standpoint points to a profitable engagement. From an artistic standpoint, there is certainly nothing to fear. Fifteen new artists will be brought from Italy by Lambardi. They all have reputations and many have never sung in this country. The repertoire contains eighteen operas and will include the following novelties, Strauss' "Salome" and Zandonai's "Cenechita."

William E. Chamberlain of Berkeley is again giving a series of Young People's Concerts in the University town this season with fine success. The first event included David Bispham as soloist and several thousands of school children attended. Lajos and Violet Fenster, the young musicians who are rapidly coming to the front, will appear in this series on September 18th, and will no doubt create a sensation as usual. In addition to his duties as manager of these Young People's concerts Mr. Chamberlain is busy in his studio. Sig. Manuel Carpio, tenor, a pupil of his, has been engaged by the Lambardi Pacific Coast Opera Co. for its season this fall.

Miss Irene de Martini, a pupil of Madame Beringer and a member of the Beringer Musical Club, sang last Monday before the members of the Pacific Coast Women's Press Association at the opening meeting held in the New Sequoia Club on Washington Street, between Polk Street and Van Ness Ave. She was quite a surprise to the members of the association and her finished manner of singing, won her many friends among the members present.

Wm. Wertsch, the well known and able cellist and teacher, has returned from a vacation to Mount Hamilton, Santa Cruz and Pescadero and is again attending to his numerous duties in the theatres and to his studio.

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Mr. Ernest Jasius, Musical Director

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T WEEK'S KOHLER & CHASE MATINEE.

Miss Annie Myra Bailey, Soprano, and Miss Stella Howell, Pianiste Will be the Soloists in a Delightful Program.

The enthusiastic reception accorded the resumption of the Saturday Matinee Musicales at Kohler & Chase Hall under the auspices of the firm of Kohler & Chase was sufficient evidence of the fact that these earnest endeavors are appropriately recognized. The opening event last Saturday was a most enjoyable musical affair and artists as well as audience have every reason to feel gratified with the fine result of the afternoon's event. This afternoon's program is the same that has created so much enthusiasm at the Greek Theatre last season as a part of the Summer Season of the University of California, and it is certain that a large attendance will testify to the excellence of the soloists as well as to that of the fine program. The soloists this afternoon will be Miss Eva Gruninger, contralto, and Miss Helen Sutphen, violinist, both excellent representatives of the higher musical cult of the Bay cities. Next Sunday afternoon, September 21st, the artist manager of Kohler & Chase's Music Matinees has prepared a program of no less interest and artistic value than those that have preceded it. Miss Fanny Myra Bailey, the well known and exceedingly efficient soprano and Miss Stella Howell, the brilliant young pianiste, pupil of Hugo Mansfeldt, have been selected as soloists for this occasion. Both these young ladies have made quite an artistic reputation for themselves during the last year or two and they may well be regarded as two of our leading concert artists. On this occasion they will have a particularly fine opportunity to reveal their talents. Miss Bailey will sing *Hear Ye Israel* from Mendelssohn's *Elijah*, *Du bist die Ruh* by Schubert and

Now, while the Portola-Louvre, under Herbert Meyerfeld's able management, never descended to quite the level of other cafes that permitted entertainers to amuse patrons with bad music nevertheless the custom that has been created, and that naturally became a sort of pilot for the public, compelled the managers of the Portola-Louvre to abandon their beautiful weekly concerts under the direction of Bernat Jaulus, until a proper time arrived when they could introduce them again to the public and discover whether there still is left in this city sufficient taste for fine music to make weekly concerts of superior merit a successful enterprise.

The management of the Portola-Louvre is therefore entitled to the heartiest commendation for thus recognizing the necessity of resuming good music, and if the public responds in the right spirit we dare say that the managers of the Portola-Louvre will be sufficiently encouraged to extend their campaign for better music and gradually increase the demand for high class concerts. We attended the opening concert on Thursday evening, September 5th, and found a very enthusiastic audience assembled that gave its endorsement to the praiseworthy project. Bernat Jaulus just returned from Europe was in his best mood and his enthusiasm and spirit permeated the entire orchestra of twenty picked musicians. It was truly a treat to watch this enthusiastic and competent orchestral leader and see with what relish he gave his talent to this splendid cause. The program consisted of: Grand March "With Pomp and Circumstance" (Elean), Kammenoi Ostrow (Rubinstein), Valse Triste (Sibeliuss), Excerpts from Tannhauser (Wagner), Overture "Jubel" (Weber). We enjoyed every number thoroughly and it was quite a relief to listen to really fine music interpreted in the most efficient manner. If San Francisco wants to be the musical community which it was before the fire, and if it wants to be recognized as the opera loving and symphony encouraging community which it used to be, then it must also go back to its support of good music in the

Miss Edna Marie Willcox has returned from a delightful vacation trip to Nevada where she enjoyed an extended stay in the mountains 7500 feet above sea level. Miss Willcox has resumed teaching and is preparing to appear in public during the season.

One of the callers at the Musical Review office during the past week was John Marquardt, the well known violinist and orchestral director. He has just returned from Sydney, Australia, and gave concerts in Honolulu and Sidney. He returned to take Mrs. Marquardt with him, having secured bookings for a series of concerts in New Zealand and Australia. Mr. and Mrs. Marquardt will leave for Wellington, N. Z. on Wednesday, September 18th and will remain for some time. While in Sidney Mr. Marquardt attended the grand opera season of the Quinlan Opera Co. of London which gave a five weeks' season of grand opera in English in Sidney and Melbourne, and was so successful that a subscription has also been assured for another engagement. The repertoire included such operas as Tosca, Boheme, Ring, Parsifal and in fact all the well known German and Italian operas. There were three conductors and 150 people in the company. The audiences were delighted with the English version of the works. During the opera season Mr. Truman, an organist of much reputation, gave readings of operas on the organ every Saturday afternoon in a most effective manner. Mr. Marquardt attended a recital of Samson and Delilah and expresses himself delighted with the work of Mr. Truman. Mr. Truman played these operatic concerts on the organ in the Town Hall in Sidney which is considered the finest organ in the world. Mr. and Mrs. Marquardt gave concerts in this hall with much success in 1905. The



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Miss Howell, will have ample chance to present both her fine technical equipment and her emotional faculties. A Chopin Waltz will reveal her fine musical instinct which she has so often exhibited, while the Verdi-Liszt Rigoletto Paraphrase will tax her technical resources to the utmost. That she will make good in both instances will readily be witnessed by those who have heard her before. The complete program for next Saturday afternoon's Matinee will be as follows: Scherzo B flat Minor (Chopin), The Pianola Piano: Hear Ye, Israel, Elijah (Mendelssohn), Miss Bailey, accompanied with the Aeolian Pipe Organ; Waltz (Chopin), Rigoletto (Concert Paraphrase) (Verdi-Liszt), Miss Howell, Du bist die Ruh' (Schubert), Before the Dawn (Chadwick), Miss Bailey, accompanied with the Pianola; Shepherd's Dance from Henry VIII (German), The Aeolian Pipe Organ. Particular attention should be paid to this last number which is one of the famous German dances. Its arrangement for the Aeolian Pipe organ is particularly artistic and contains all those dainty bits of tone color for which these compositions are so well liked. Anyone seriously fond of good music should not miss this splendid opportunity to attend a concert of which any body may well be proud.

PORTOLA LOUVRE RESUMES GRAND CONCERTS.

One of the most attractive features of San Francisco several years ago was the exceptionally good music that used to be presented to our citizens at the various cafes. And inasmuch as the San Franciscans were always very generous in their attendance at cafes after the opera or theatre the managers of those eating palaces were unable to create somewhat of a musical taste. However, during the last few years one or two of these cafes were influenced by managers of cheap vaudeville attractions and also by so called entertainers to abandon the excellent musical programs and substitute therefor a class of entertainment absolutely without merit from an educational point of view, and in many instances vulgar and degenerating from an artistic standpoint.

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cafes. The management of the Portola-Louvre is giving it that opportunity right now and it remains for the people to show whether they want it or not.

Last Thursday evening, September 12th, the program consisted of an "Italian Night." The program included Overture to the Opera Semiramis (Rossini), Excerpts from Mlle. Butterfly (Puccini) Hymn to the Sun from Iris (Mascagni), Grand Selection from the Jewels of the Madonna (Wolf-Ferrari), Dance of the Hours from La Gioconda (Ponchielli). The selection from the Jewels of the Madonna was given on this occasion its first rendition in San Francisco and was therefore most interesting, one night even say an important musical event. Mr. Jaulus has brought with him from Europe a number of musical novelties which he will bring out on these Thursday evening concerts which will be continued throughout the season. We feel that it is the duty of a musical journal to urge its readers to assist in making these Portola-Louvre concerts successes so that the old musical atmosphere will be restored in the city by the Golden Gate. The next concert will take place next Thursday evening and it will be a French night.

SHORT ITEMS OF INTEREST.

The many friends of Arta Gutman, pianiste, pupil of Prof. E. S. Bonelli, are greatly interested in the recital to be given by her at Scottish Rite Auditorium next Thursday evening September 19th. Miss Gutman will be assisted by Miss Ada M. Hartley, Soprano, and Miss Nellie St. Clair Hundley, accompaniste. The program which was published in last week's issue of this paper is a most tasteful and artistic one and the natural ability strengthened by the training of a fine teacher should combine to make an enjoyable evening.



HERBERT MEYERFELD

The Entertaining Young Manager who Resumed High Class Thursday Evening Concerts at the Portola-Louvre

hall seats 3000 people. Melba and her company was touring Australia and scored a tremendous triumph.

Wallace A. Sabin, the well known organist and director of the Loring Club, has returned from Europe and is busy teaching and rehearsing. Mr. Sabin made a quick but extensive trip abroad and had a most enjoyable time, meeting many prominent musicians and seeing and hearing as much as was possible under the circumstances.

Contor E. J. Stark of Temple Emanu El met with an accident on August 29th and has been confined to his bed ever since. The Musical Review is informed that Mr. Stark's accident was due to a street car mishap, and that he is now improving. Mr. Stark had just published several holiday services for the Jewish synagogues which were rendered during the New Year holidays last week. Mr. Stark expects to be up again in a short time and attending to his numerous duties.

The Pacific Musical Society has moved its headquarters to the tenth floor of the Kohler & Chase Building where members will be able to find the secretary as usual.

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend no artist EXCEPT HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning September 14 we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers may be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications pertaining to this Artists' Department to Artist Editor, Pacific Coast Musical Review, Room 1000 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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PUBLISHED EVERY WEEK

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SAN FRANCISCO, SATURDAY, SEPTEMBER 21, 1912.

Price 10 Cents

ENCOURAGEMENT OF LOCAL MUSICIANS THE FOUNDATION FOR A MUSICAL ATMOSPHERE

By ALFRED METZGER

Every time an American student returns from Europe after a brief period of study we hear a great deal about the musical atmosphere that is so plentiful abroad and so scarce in America. We are willing to wager something so much about musical atmosphere really could not give you a definite explanation of what this so called musical atmosphere really consists of. Some say that it represents many opportunities to listen to great artists at reasonable admission prices. Some claim that it means constant association with great musical minds. Some believe it to be the outcome of adequate musical study with efficient masters. But hardly any have

him the necessary time to enter into the business of managing recitals of local artists, including the many newcomers in the field each season; nevertheless his activities in the way of patronizing resident artists have been by no means small. Since the disaster of 1906 Mr. Greenbaum has engaged orchestras from thirty to forty-five players for three different operatic organizations the amount paid to resident artists, according to Mr. Greenbaum's books, aggregating close to \$100,000. He also utilized an orchestra of fifty men for twelve performances by Maud Allen, the price of the orchestra including the conductor, Steindorff, reaching the 5000

Greenbaum's efforts. Less than one year after the fire Mr. Greenbaum organized the Lyric Quartet and for four seasons gave chamber music concerts, the players at all times being local artists including Gino Severi, Max Dodin, Nathan Firestone, W. Villalpando, William Hoffmann, J. A. Patterson, A. Nielsen, Miss Dorothy Pasmore, Miss Mary Pasmore, Miss Sallie Ehrmann and Miss Viola Purth. In addition to the regular public concerts a series of four was given for the San Francisco Musical Club, and appearances were made before the St. Francis Musical Art Society, Theresa Carreno Concert, and at a concert in Petaluma. The amount of money paid out for these collective concerts would make a very neat sum. At these

chamber music concerts the following soloists or assisting artists have appeared; Mrs. Oscar Mansfeldt, Miss Theresa Ehrman, Mrs. Wilson Stoney, Miss Ada Clement, Gvula Ormay, Frederick Biggerstaff, Eugene Blanchard, Miss Amy Selzer, Lawrence Strauss, Mrs. Benjamin Stich, and the late Mrs. Cecilia Decker Cox.

Other local artists who have appeared through the efforts of Greenbaum have been Hugo Mansfeldt, our dean of pianists, Miss Bardin, the harpist, Miss Josephine Kinsinger, harpist, Mackenzie Gordon, Mrs. M. E. Blanchard, Bentley Nicholson, Mrs. Karp-Heilbron, Miss Anna Miller Wood, Mrs. Beatrice Priest, Fine, Fred. Maurer, Jr., Ida Waldrop, Mary Adele Case, Walter Oesterreicher and Louis Neubauer. Last season Mr. Greenbaum associated himself with Sigmund Beel in the organization of the Beel Quartet which gave a series of six concerts at the St. Francis Hotel, appeared before the St. Francis Musical Society in conjunction with John McCormack, and filled engagements at Ukiah and in the homes of Mrs. Wm. B. Bourn and Mrs. Phoebe Hearst and at the Greek Theatre, with the assistance of four other artists in a most notable program including the Septet by Beethoven and another important work of this nature. Assisting artists have been Mrs. Stoney, H. B. Randall, F. E. Huske, Mr. Merro, Mr. Prevlati and others, all of whom have received a liberal fee. For this year, now that the quartet has been working together longer, and it will be easier to rehearse with added instruments, several local artists have been engaged including Mrs. Alice Bacon Mansfeldt, while others will be secured according to the demands of the programs. So figuring all this together it is easy to see that Greenbaum has spent among local artists during the last five years between \$10,000 and \$20,000. And he tells us that he proposes to continue doing so.

Now we want to the trouble of printing all this in favor of Mr. Greenbaum's activities in behalf of local artists, because we want our readers to understand that we are not publishing these articles, or omit any names, with any intention of antagonizing anyone, nor treating anyone unjustly. As a matter of fact we have already given Mr. Greenbaum credit for all these things in the issue of July 13th, the first of the series on the encouragement of local artists. We then stated point-blank that if Mr. Greenbaum does not think it expedient to manage local artists he has a right to his convictions and that no one should blame him for it. That Mr. Greenbaum has engaged many

(Continued on Page 3, Col. 1.)



MISS MABEL RIEGELMAN

Distinguished Young California Soprano Who Will Appear at St. Francis Hotel, Next Wednesday Evening

It is for this reason principally that we advocate the broader recognition and the deeper encouragement of those artists of merit who reside among us. We have quoted in past issues the names of men in authority in California who have promised to assist us in this cause. And in thus quoting names we have challenged criticism on account of the omission of certain names which, in the estimation of our critics, were entitled to credit for their evident encouragement of resident artists. Before we reply to such critics we want to state that one of these names which we omitted and for which we have been blamed is that of Will L. Greenbaum. We asked Mr. Greenbaum to give us an idea of what he had accomplished for local musicians, because we want to do justice to everyone and this paper never desires to do injustice, intentionally, to any one. And so upon our request Mr. Greenbaum gave us information regarding activities in behalf of local artists which we gladly include in today's issue. We gathered from Mr. Greenbaum's records that, although his activities during the season in behalf of visiting artists do not give

hark. Orchestras have also been used at concerts given by Gabrieliwitsch, Blanche Arral and others.

Choral societies that have been encouraged by engagements from this manager are the Cecilia Choral Club, under Percy A. R. Dow, the San Francisco Choral Society, formerly under Marshall W. Gishman, and now under Paul Steindorff. Other local conductors, besides Mr. Steindorff, who have been engaged by Greenbaum are Mr. Herman Perlet, at a special St. Francis Art Society concert, and Genaro Saldieria with Maud Allen in interior towns. The complete Alcazar Orchestra has also received several engagements through Mr.



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BY WAY OF APOLOGY.

We wish to apologize to all those of our correspondents whose letters have remained unanswered so far. The fact of the matter is that so much mail has arrived at this office lately that it is very difficult to answer all letters promptly. We encourage our friends, however, that no matter how long a letter may remain unanswered, it will eventually receive notice. Please have patience with us. We also owe an apology to the resident artists whom we promised an artist's directory this week. Owing to unforeseen delays we are obliged to postpone publication of the artist's directory until the issue of October 5th. THE PUBLISHER.

LOCAL ARTISTS AND MUSICAL ATMOSPHERE.

(Continued from Page 1.)

local artists when the opportunity arose no one doubts, and he should receive proper recognition for his work in that direction. But the fight we are fighting has absolutely nothing to do with the engagement of local artists for fixed occasions. This has been done by many clubs, choral directors, choral societies, amateur orchestras, managers, etc., in the past. An occasional engagement of local artists, say once or twice a year, is not that kind of encouragement which we are just now discussing in these columns. Such engagements are practically compulsory in many instances, for when no other visiting artist happens to be in San Francisco, or when no visiting symphony orchestra happens to loaf around this neck of the woods, why, naturally, the local musician has to come to the rescue. Besides he usually will have to do it for much less than anyone else on the strength of gaining prestige. The engagement of local union musicians for operatic seasons or similar occasions does not come within the radius of our arguments. What else can a manager do when a visiting troupe or artist does not bring along an orchestra and needs an orchestra, than to engage local men. Mr. Hadley would gladly engage outside musicians if he could. It is only because he can't do it that our local musicians are receiving this opportunity. Therefore we can not give credit to the Musical Association of San Francisco for engaging local artists UNTIL IT ENGAGES SOLOISTS FROM HERE. The only encouragement of local artists for which Mr. Greenbaum deserves real credit are his efforts to give chamber music recitals. Here he has CREATED the opportunity for the musicians and for these recitals he has actually engaged soloists residing in our midst. But if we began to include in this list everyone who engages local musicians in orchestras or for occasional concerts why the paper would never be able to finish giving credit to people.

What we are fighting for is the CREATION OF A PERMANENT FIELD ON THE PACIFIC COAST FOR RESIDENT ARTISTS. We want to see our local artists of genuine merit BSY DURING THE ENTIRE SEASON, just as the resident artists of more eastern cities are busy throughout the season. We want to see the time come when everyone of our really efficient artists can secure from twenty to twenty-five engagements on the Pacific Coast at prices not less than fifty or seventy-five dollars a concert. We want to see our resident managers manage concerts for resident artists when the latter are willing to pay the advertising expenses, etc. We do not like to see a state of affairs exist when anyone sneers at our local artists and refuses to manage them BECAUSE they are local artists, and in making this statement we want it understood that we are not intending to reflect on anyone, but speak generally. We want to see the time arrive when resident artists are esteemed and respected just the same as visiting artists when no distinction is drawn between them and artists that live somewhere else. We want to see the time arrive when the only distinction between artists, whether they live here or somewhere else, will simply be the fact of their efficiency. Either they are competent artists or they are not competent artists. The location of their place of birth should have nothing to do with it. And we claim that unless this state of affairs is going to be created on the Pacific Coast we will never have a musical atmosphere. We will never be able to obtain a reputation as a musical community. We will never have a right to consider ourselves musically cultured or educated, and we will remain a sham and a fraud in the eyes of everyone really conversant with the problem of musical culture.

A FINE VOCAL RECITAL.

The concert given by five pupils of Miss Mary Withrow in Golden Gate Commandery Hall, Tuesday evening, September 10, was attended by a large audience that practically filled every part of the large audi-

torium. That was a sympathetic but at the same time a critical audience, made up largely of ladies and gentlemen well versed in music and the gentle art of rendering music properly. Hence the conditions were ideal for the performers, for they were stimulated to do their best, and that best was, by far the greater part, very excellent indeed. The occasion was, primarily, for the purpose of doing honor to Luther Brasie Marchant, who has accepted a position of honor in a State college in Washington, as head of the vocal faculty. At the same time opportunity was given for a very clever collection of well taught vocalists to exhibit their advancement. None of the singers were entirely new to the local concert stage. In fact four at least appeared so often that they are among the better known of semi-professionals in San Francisco.

The singers were Mr. Marchant, Miss Elsie Golcher, Miss Albina Paramino, Ewald Andersen and Miss Catherine Golcher. Interest, considering the occasion was centered rather largely upon Mr. Marchant. He had as selections the following: Vor der Schenke, Hildahrt; Du bist die Ruh; Schubert; the prologue from Padiaci and, in the second part of the programme, Promesse de Mon Avenir, Massenet. Cu wer die Sehnsucht kennt, Tschaiakovsky and Credo by J. Vieu. In addition Mr. Marchant sang in the quintette from Carmen.

I would like to go on record here as predicting a large future for Mr. Marchant, accidents excepted, and concluding that he will in the future give the same attention and industry to his studies as he has in the past. In his seven numbers he was not uniformly successful, but his singing was on a very high artistic plane, in which the bel canto was strongly in evidence. This implies that all the means possible were devoted to an effective rendering—clarity and smoothness of tones, excellent diction, dignity of manner, comprehension, delicacy, rhythm, sympathy, interpretation. The last two numbers given by him—those by Tschaiakovsky and Vieu, were particularly fine. "Du bist die Ruh," by Schubert was in the same class of performance. It was a matter of general comment at the close that Mr. Marchant's singing was equal to that of a great majority of artists of wide reputation as regards the numbers that he sang. He was satisfactory throughout—artistic and well versed.

Having written this about Mr. Marchant, there is much that might be said justly to the other singers. Miss Elsie Golcher distinctly deserves memory for the handling of a waltz song in the second part of the program. The phrasing and delicacy and nicety of it were remarkably good. Miss Albina Paramino has long been known locally for the seeming ease and general cleverness with which she sings. Her tones are satisfying. Her manner is convincing. The effects that she produces give rise to the idea that she judiciously selects numbers that do not by any means tax her powers, but that she has much in reserve. She sang a "Castilian Lament" by del Riego; Falling Leaves by D. B. Moody.



MISS RUBY MOORE

A Successful California Church and Concert Contralto

the Cry of Rachael by Salter, La vasillo by Sarmiento, Billy Boy by E. Emmell, and Hopak, by Moussoursky. The audience demanded more.

Miss Catherine Golcher distinguished herself in coloratura. Her performance was distinctly judicious. She had a series of numbers, calling for exactly good work and she acquitted herself in these strongly and artistically which were as follows: Recitative and Aria de Lia, Debussy; Heimweh, Wolf; Villanelle, del Acqua; The Nile, with violin obligato, Leroux; There, little girl don't cry, Campio; and Aime-Moi, Chopin-Viardot. Mr. Andersen sang Sorenata, Tosti; Eleanore, C. Taylor; Ein Traum, Grieg; How Many Thousand Years Ago? Huber. Mr. Andersen contains the promise of accomplishing much.



MISS HAZEL HESS

A Brilliant Young Pianist and President of the Mansfeldt Club

All the singers were in the Carmen quintette. At the end of that number there was a very remarkable demonstration of approval. First there were four cur-tains lifts in the gallery. Then there was a loud and insistent demand, from all parts of the house, for the appearance of Miss Withrow with the sinners, to which she responded. Able assistance was given by Mr. Mauer as accompanist. Herbert Cooper played a violin obligato well.

DAVID H. WALKER.

A SUCCESSFUL CALIFORNIA ARTIST.

Miss Ruby Moore, whose portrait appears with this article, is a contralto soloist of fine artistic faculties. She is a pupil of her mother, Mrs. Jessie Dean Moore, one of our most efficient vocal teachers. Miss Moore has repeatedly appeared in concert during the last season or two and has met with immediate success. We have before us a number of enthusiastic press notices and criticisms, but none state Miss Moore's accomplishments in a more convincing degree than that from the

In the carefully-selected numbers rendered last evening she showed perfect control of her gifted voice, and each selection seemed to please the audience more than the preceding one. Miss Moore is a singer who gradually takes hold of her auditors, then sways them at her will. She does not alone sing with her voice, but puts into it her whole nature. She is possessed of a strong and charming personality, which permeates her music, making it alive and real. Each note is full and clear, and the art of distinct enunciation, so pleasing to all listeners, is hers preeminently. Perhaps the most striking quality of her voice is a deep-seated sympathetic chord, which goes direct to the heart. This was strongly brought out in "Mon Coeur S'ouvre a ta Voix" (Samson et Delila), Saint Saens, in "The Blind Girl's Song" by Ponchielli, and again most strongly in Arthur Foote's Irish Folk Song, which concluded the program, with the exception of the encore which it called forth. To come back to those lower notes, they were truly wonderful, so full and rich and sweet and totally lacking the harshness and mannishness so often noticeable in the lower notes of contraltos. Miss Moore is a beautiful girl, and her manner, like her voice, is genuine and charming. Her reception last evening places her permanently in musical circles.

GADSKI.

As Gadski will give but one public concert in this city it behooves her throngs of admirers to set their mail orders in early for this event. The great demands on this artist at the Metropolitan next season make a long concert tour impossible. The only Gadski concert is scheduled for Sunday afternoon, October 27 at the Columbia Theatre and Greenbaum promises the greatest program in Gadski's repertoire. In Oakland Gadski will sing at the Liberty Playhouse on Thursday afternoon, October 24 in an entirely different program.

C. E. Bray, one of the managers of the Orpheum in the Chicago badway attractions, is here on a visit. Mr. Bray is the general manager of the Western Vaudeville Circuit, and it is rumored that he may be manager of concessions at the Panama Pacific International Exposition.

E. Childs, who has been with the Orpheum for several years in the East, has taken charge as house manager at the San Francisco Orpheum. Mr. Childs is a very affable and efficient gentleman and no doubt will make many friends in his influential position. Mr. Childs is attending to the Orpheum under the supervision of Mr. Henderson who is the Western manager of the Orpheum Circuit.

BRABAZON LOWTHER.

Of all the musical artists to visit California this season doubtless Brabazon Lowther will create the liveliest interest from the combined artistic and social standpoint. Besides being possessor of a beautiful baritone-voice which he uses to great advantage, with the assistance of a magnetic personality, which manifests itself in six feet of striking masculinity, Brabazon Lowther is but in his thirtieth year, unmarried and heir to a beautiful old English estate; unquestionably such a rare combination will be lionized to the nth degree. As Mr. Lowther is to be in the State over the holidays some



BRABAZON LOWTHER

The Distinguished Irish Baritone Who Will Appear Here the End of this Year

of the Clubs are taking advantage of the fact to arrange for special Christmas programs. The Friday Morning Club of Los Angeles, was the first to do this, and Mr. Lowther will sing an especially interesting program, mostly of Christmas music, for the Club December 20th. With the orchestra he will probably sing the big Elijah Aria, "It is Enough," with cello obligato, as it has been requested. The committee is trying to arrange dates for two appearances of Mr. Lowther with the orchestra.

Brabazon Lowther belongs to the ancient Lowther family of England and Ireland of which the Earl of Lonsdale is the head. He is the eldest surviving son of Col. William Georges Lowther, late Royal Artillery, of "Shrigley Park," Cheshire, "Shrigley Park," is noted for being one of the most beautiful estates in England, and it adjoins the famous "Lyme Park," which belongs to Lord Newton, cousin of Brabazon Lowther on his mother's side. Brabazon Lowther is also a cousin of Hon. William James Lowther, Speaker of the House of Commons, and of Col. Lowther, aide to the Duke of Connaught. In musical circles Brabazon Lowther is referred to as an "Irish" Baritone—he was born on the Irish estates at Fernay. Sir Christopher Lowther of Kilbane was a famous ancestor. The name of Brabazon is Irish and Mr. Lowther was so called for his grandfather.

Brabazon Lowther's artistic career has been made in spite of high family connections, for like all conservative English, the family were opposed to an artistic career for the heir, that position being considered to carry with it honor enough in itself, but Brabazon Lowther is an artist to his finger tips and did not see it that way. His tour of California begins the middle of November and extends to the New Year, at which time Mr. Lowther will return to Texas and Mississippi to fill additional dates to those he will sing in Texas on his way to the Coast.

PORTOLA LOUVRE GRAND CONCERTS.

The Pacific Coast Musical Review is glad to record the fact that the Thursday evening concerts at the Portola-Louvre are enthusiastically received by the music loving people of this city. Last week Thursday evening the cafe was crowded with an eager audience that applauded heartily the selections of Italian composers that had been chosen for the evening's program. Of particular interest was Wolf-Ferrari's remarkable operatic masterpiece the Jewels of the Madonna. It is a work of the dramatic school, but not of the noisy dramatic school. Its harmonic treatment is very ingenious and decidedly original and its melodic character most impressive. It deals with musical climaxes of the most thrilling type and its waltzes are lifting as well as quite passionate in certain phases. It is a work well worth hearing and Mr. Janlus as well as the managers of the Portola-Louvre are entitled to much credit for bringing it before the San Francisco public. The orchestra was excellent and Mr. Janlus exhibited that sense of rhythmic vitality for which he has become famous in the far West.

Last Thursday evening was devoted to a French composer program. It included Overture "Mignon" (Thomas), Valse des Hussars (Ganne), Suite l'Arlesienne (Bizet), Danse Macabre (Saint-Saens), Grand Excerpt from Faust (Gounod). We can not impress our readers too frequently with the fact that these concerts at the Portola-Louvre represent one of those factors that contribute toward establishing a unique musical atmosphere

for San Francisco. They appeal directly to the inner circle of the masses and by thus being directed to the family or home life they naturally make the public at large—the theatre or amusement-loving public—familiar with the highest class of musical literature. When the people at large are being made familiar with good music they will soon forget the bad music and thus will be established an atmosphere of better musical taste, for this reason we feel that anyone interested in the raising of the musical standard in this community would naturally find it to his or her own interest to see to it that these weekly grand concerts at the Portola-Louvre under the direction of Bernat Janlus, should be crowned with permanent success so that the management will find it to its interest to continue and expand the idea of presenting high class musical programs to its patrons.

WILCZEK AT VON STEIN ACADEMY.

Franz Wilczek, the famous violinist from Vienna, whose many successful appearances on the Pacific Coast about five years ago have endeared him to lovers of music, has accepted the offer made him by the Von Stein Academy of Music and is expected to arrive in Los Angeles the latter part of the month. Among those of our local violinists who studied under Wilczek either in Vienna or during his stay in Los Angeles, this announcement will be welcomed as the most important ever made by the Von Stein enterprise. Wilczek's engagement will in no way interfere with the useful activity of Harold Webster, the Berlin violinist, who has been a professor at the academy for some time past and won a large following. Likewise Wenzel Kepta, at present touring Switzerland and Italy in company with his family, continues as an important member of the Von Stein Academy's faculty and expects to return to his faithful students during the month of October. Thomas Frederick Freeman, the well-known pianist, four years with Godowsky in Berlin, has again resumed teaching at the Von Stein Academy after an extended eastern trip. William T. Spangler, as well as Miss Suzette Spangler and Lillian Adams, pianists, have renewed their contracts with the academy for the following year. New additions to the faculty are Claude Gottlieb, formerly a pupil of Rafael Joseffy and Josef Lhevinne, and Pearl Honk, formerly one of the most prominent vocal teachers of Wittenberg College, H. D. Mustard, the popular baritone and formerly active as vocal teacher in San Francisco, continues as head of the academy's vocal department.—L. A. Times.

EMILIE FRANCES BAUER'S BRILLIANT LECTURES.

Unfortunately for the Musical Review and its readers, the first of a series of lectures by Miss Emilie Frances Bauer, the able critic and raconteur, took place at a time when a detailed and extended review of the same is not possible in this week's issue. We therefore will have to wait with a more elaborate mention of these important musical events until next week. We may say, however, that those who attended this first lecture on Tuesday afternoon at Century Hall were well rewarded for their pains. Miss Bauer handled her subject in a masterly manner succeeding in making her hearers understand her ideas thoroughly and investing her remarks with a breadth of knowledge and a grace of language that is surely an educational gain for all



THOMAS NUNAN

The Gifted Writer Who Just Published an Exquisite Book of Poetic Thought

those who heard her. Her subject was the Psychology of Strauss and his works and she revealed both the favorable and unfavorable sides of the master. On Thursday the second lecture was given and the last and final lecture of the series will take place next Tuesday afternoon. Those eager for valuable musical knowledge should not miss this last lecture, for Miss Bauer's discourses are among the necessary acquisitions of a real musical education.

A. M.

The Pacific Coast Musical Review desires to acknowledge receipt of the Notre Dame Quarterly for September 1912. This excellent publication is issued by the Sisters of Notre Dame College in San Jose and is interestingly and ably edited. It is now in its fourth volume and includes a series of most valuable and readable articles among which are particularly noteworthy those essays of prose and poetry referring to the fiftieth anniversary of Sister Mary Bernadine, the superior of the Convent, who is much beloved and under whose able guidance the institution has prospered greatly. A very lifelike portrait of the Sister Superior graces the front part of the paper.

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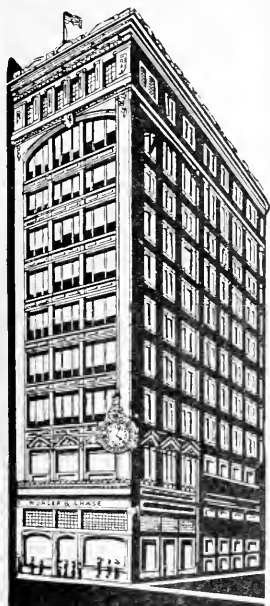
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THOMAS NUNAN'S GEMS OF POETRY.

The Pacific Coast Musical Review desires to acknowledge with thanks an exquisitely printed little volume entitled "Out of Nature's Creed" from the pen of Thomas Nunan, the able and energetic musical editor of the San Francisco Examiner. As a rule, we are not very appreciative of modern poetic art, but these verses by Mr. Nunan contain such brilliant grains of philosophy and such a deep insight into human nature and the human soul that we do not hesitate to recommend them heartily to musically inclined people, for the lines breathe the spirit of music and exude the essence of harmony. The series of thoughts comprising "Out of Nature's Creed" are preceded by a poem of dedication to the famous genius Joaquin Miller. It would be a pity to cull any extracts from these lines of inspiration. It is necessary to read the entire volume to actually appreciate the fullness of its beauty. We want to assure our readers that our enthusiasm is genuine, for Mr. Nunan could not buy this straightforward opinion either with money or with influence. When we recommend anything either musically or literary we actually are convinced of its worth, and anyone appreciative of the beauty of the English language, which includes its simplicity, coupled with the harmony of spiritual wealth, will find in Mr. Nunan's "Nature's Creed" something after his own heart. The little book is published by A. M. Robertson and is sold for sixty cents.—A. M.

ORPHEUM.

The Orpheum bill for next week is certain of popular approval. Five of the acts will be entirely new and the entire programme ranks as one of the best ever offered

in vaudeville. So triumphal was the tour of Nat Willis "The Happy Tramp" last season that he has been booked again and will appear in an entirely new act. Willis is one of the biggest names in vaudeville. His present monologue in the character of the dilapidated but care-free traveler is said to be the wittiest and most diverting he has ever delivered. His new songs and stories have proved such a great bit that the maintenance of his immense popularity may be regarded as certain. E. Frederick Hawley a sterling actor of deserved popularity will present a one-act drama entitled "The Bandit" the scene of which is laid in Mexico in the early 70's. The plot is intensely interesting and becomes more and more fascinating as it unfolds. Mr. Hawley is credited with a great and distinct hit in the name part and has excellent support in Frances Haight and W. E. Hawes. The play is well presented, well acted and well written.

Joe McIntyre and Bob Harty "The Sugar Plum Girlie and the Marshmallow Boy" will bring with them a unique and entertaining act composed of comedy, song and witty chatter. Annie Kent a tiny bundle of fun, who rejoices in the title of "The Little Jester" will be an entertaining feature of the coming bill. Her act has been described as containing songs that start your feet and talk that makes you chuckle. She is a genuine comedienne with a delightful song repertoire. Her specialty is oddly staged and she makes three changes of costume one of which is accomplished in full view of the audience. The four Konez Brothers known as "The Boys with the Toys" will give an exhibition of skillful hoop throwing, diabolo juggling and hoovering casting. Next week will be the last of Herbert Ashley and Co., Bertish "The Ideal Athlete" and Jesse Lasky's musical comedy "The Antique Girl."

ALCAZAR.

First of all the Oscar Wilde plays is "Lady Windermere's Fan," in which Sarah Truax will open the second week of her starring engagement at the Alcazar Theatre next Monday evening. Unlike any of its gifted author's other works, it combines dramatic strength and literary charm and can be thoroughly enjoyed by anyone who cares less for brilliancy of dialogue than an interesting plot and intense situations. Which is not equivalent to saying that it comparatively lacks the epigrammatic satire which made Wilde famous. Indeed it fairly reeks of blunt truths delivered with keen cynicism. And between following the development of its ingeniously woven story and grasping the true inwardness of its smart lines the attention of an average audience is fully occupied throughout the four acts.

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(From *Musical America*, August 31, 1912.)

GRAND OPERA AT THE CORT.

Franklin Carter, violin; Milton G. Witzel, violin; George Powell Clatterly, viola; and Richard P. A. Calhes, cello, have formed a chamber music quartet which is now rehearsing a repertoire for the season. The quartet will be known under the name of The Ricely String Quartet and will be available for private and public engagements. The organization, which is a most efficient one, may be addressed in care of M. G. Witzel, 1325 Fell Street.



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KOHLER & CHASE MUSIC MATINEES

The Mansfeldt Club held the first regular meeting of the season at 258 Cole Street on Thursday morning, September 12th with the following officers presiding: President, Hazel H. Hess; Vice President, Stella Howdell; Secretary Lorraine Ewing; Treasurer, Esther Hiette; Director Hugo Mansfeldt. After a long business meeting during which the season's plans were talked over, and new suggestions presented, the club adjourned for half an hour for the purpose of giving an important program. The second meeting was held, yesterday morning, Friday, September 20th.

The concert to be given by Mabel Riegelman at the St. Francis Hotel on Wednesday evening September 25th will practically be the opening event of the professional concert season in this city. It is of particular importance because of the personality of the artist who represents the actual dignity and merit of our California resident artists. She is a brilliant example of our contention that it does not make any difference where an artist is born, as long as there exists a certain amount of talent there can not be any question of the justice of recognition on the part of the public. Miss Riegelman is now an artist that may well measure standards with anyone on the national scene. The factors of her particular individual efforts are concerned. She possesses a voice of wonderful flexibility and vibratory powers. She exhibits an intelligence in artistic interpretation that is well worthy of the attention of anyone seriously interested in music. Her vocal repertoire is exceedingly interesting and in certain respects decidedly educational. She also includes in her program certain novelties that add much zest to the entire musical event. We feel that there is no vocalist in San Francisco that should not attract attention to the name of Miss Riegelman. She represents a school of artists that are well worthy of emulation and that should create among resident artists a new enthusiasm, a new ambition, because she represents a living demonstration of the fact that genuine merit is bound to win recognition in this country, coupled with efficiency, always gain the right to recognition. Miss Riegelman's program will be as follows: Aria from "Fidelio" (Beethoven), Ständchen, Mondnacht, Rastlose Liebe (Schubert); Aria from "Quarrelle" (Rossini); A. R. Paganini's "Alto Capriccio" (Dvorak); Wiesenlied (Humperdinck), Tarantelle (Bizet); Rose-time (Henry Hadley), The new Moon (Cyril Scott), The Nightingale (Ward Stevens), Aria from "Secret of Suzanne" (Wolf Ferrari). By special permission of Andreas Dippl: "The Fair Shepherdess" (Frederick Maurer, Jr.), Ecstasy (Walter Morse Rummell), Aria from "Pagliacci" (R. Leoncavallo).

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OF INTEREST TO RESIDENT ARTISTS AND MUSICAL CLUBS

To facilitate giving opportunities to Pacific Coast artists to appear in concerts at reasonable remuneration the Pacific Coast Musical Review desires to secure a complete and accurate list of all efficient and experienced concert artists residing on this Coast. It wants to know what experience they have had and what they consider a reasonable remuneration. When this list is complete the paper will have it printed, and will enter into correspondence with those willing to engage resident artists.

The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desirous of engaging artists we are willing to give exhaustive information. We shall recommend no artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

Beginning September 11 we will publish an "Artist's Directory." This will be a classified list of concert artists of the Pacific Coast. Those artists who already advertise in the paper, having a card costing not less than 50 cents a week, are entitled to FREE CARDS in this directory. Non-advertisers must be added to this directory at the nominal rate of 50 cents a week. Advertisers whose cards amount to 25 cents, need only pay 25 cents additional. Only experienced and efficient artists will be permitted to appear in this list. And we do not want anyone to feel offended if his experience should not be sufficient to entitle him to representation in that list.

IT IS NOT NECESSARY TO ADVERTISE IN THIS DIRECTORY IN ORDER TO BE INCLUDED IN THE PRIVATE LIST WHICH WE MAIL TO PEOPLE WILLING TO ENGAGE RESIDENT ARTISTS. Address all communications appertaining to this Artists' department to Artist Editor, Pacific Coast Musical Review, Room 1009 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, Cal.

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SAN FRANCISCO, SATURDAY, SEPTEMBER 28, 1912.

Price 10 Cents

MUSICAL SEASON 1912-13 OPENS WITH ITALIAN OPERA AT CORT THEATRE

By ALFRED METZGER

The season of 1912-13, which promises to be the most brilliant season in the history of San Francisco, began at the Cort Theatre last Sunday evening, with a performance of La Boheme by the Lambardi Pacific Coast Opera Company. The Theatre was crowded to capacity on this occasion and everything pointed to a successful launching of this operatic enterprise. The Pacific Coast Musical Review used to be one of the staunchest admirers and espousers of the Lambardi organization previous to the earthquake, for at that time this organization was indeed worthy of the heartiest support. After the reconstruction of the city this paper could not endorse the Lambardi Company because it did not come up to the standard which Mr. Lambardi has justified us to expect from him and his forces. The present company, however, came fully up to the standard which Mr. Lambardi has set for us when he first came to this city, and while so far we have only heard two or three of the satisfactory members of the cast, still we are able to speak hopefully of the season, as the opening performance showed us an efficiency in the ranks of the artists which has been lacking during the last four or five years. Here is one of the instances wherein an honest and straightforward expression of opinion will prove of benefit to the organization. Had we joined the newspapers in this city and become en-

occasionally reveal a little more temperament but possibly the tension of an opening performance may have much to do with little lapses which subsequent performances may well improve. Mr. Pineschi is surely a very satisfactory operatic artist. He is also an actor of many advantages and a singer who never strains unnecessarily. His impersonation of the role of Schauard was in every way worthy of the sincerest commendation. Another artist of exquisite accomplishments was the bass, G. Martino, who essayed the familiar part of Colline. He is the possessor of a magnificent, vibrant bass voice, which, although of a cantante nature, nevertheless has many requisites of a profundo character. The voice is excellently placed. It emanates freely and easily from the throat and possesses that bell like ring occasionally, which is such a rare and such a splendid acquisition of a genuine basso voice. Furthermore Mr. Martino does not strain his voice. He sang easily in all positions, and, while last Monday he occasionally seemed to force a little, we are under the impression that he will show to far better advantage later on. We like to call our readers' attention to Martino, the bass, he will prove one of the finest artists of the season. We are sorry not to be able to be quite as enthusiastic about the women in the cast as about the men. Anita Martini, who sang the role of Mimì, is good to look upon and possesses a beautiful soprano voice. Indeed it is an extraordinary voice of fine timbre and remarkable range. It is in fact a dramatic soprano with a sonorous, and healthy lower register. It is therefore so much more to be regretted that the artist makes such cross errors in vocal execution. She has cultivated a noticeable vibrato and has acquired a variance in registers so that there exists a break in the middle between the high and low register. She also makes use of a disagreeable "slnr" occasionally like a violinist who slides from a low note to a high note on the fingerboard of his instrument. Another technical discrepancy in Martini's singing is an occasional attack of a note with a throaty or "gully" quality. We have hardly ever heard this particularly style of attacking a note except by students. It is not our intention to be unnecessarily severe with Martini, but we are rather disappointed to see such a magnificent soprano voice somewhat marred by injudicious manipulation. A straining on occasional high notes sometimes forces her voice off pitch, too.

Rita d'Oria has also a very charming personality. She has a lyric soprano of rather a light timbre, but penetrating and clear. She sang the Musette aria very readily and artistically, but lacked the abandon and spirit that is necessary to make this role convincing. Possibly future appearances will show her to better advantage. The minor roles were taken satisfactorily, but are not of sufficient importance to require detailed mention. The chorus, while seemingly young and sprightly, did not seem to have acquired that unanimity of ensemble work and that blending of vocal color which it no doubt will exhibit presently. The material seems to be there well enough, but somehow the excitement of the opening performance no doubt interfered with a satisfactory exhibition of the material at hand. We come now to the musical director and the orchestra. Gaetano Bavagnoli is most assuredly an excellent musician and an operatic conductor of unusual force and inspiration. He has an immense influence over his men and makes them read the music according to his ideas. He holds down his orchestra considerably more than the Italian opera conductors we have heard here during the last six years, and gains thereby delightful effects in piano or pianissimo. It is quite a relief to find the brass section a little less enthusiastic and the percussion section a little more unlike a cannonade. The orchestral phrasing was even masterly on occasion. Being a musician of such unquestionable superiority, we were quite surprised to find Mr. Bavagnoli leaning constantly into the score, as if he did not know La Boheme. Surely an Italian opera conductor with Mr. Bavagnoli's accomplishments, experience and reputation should know La Boheme sufficiently by this time to do without the score for quite a long period occasionally.

The orchestra is excellent. It is one of the very best we have ever witnessed at local grand operatic performances. It is a pity that the orchestra has every instrument a chance to be represented. The men are picked from among our foremost musicians and they work splendidly together. Mr. Rossi, who we are informed, had the responsibility of enazing the men has reason to feel proud of his work, and Ettore Patrizi, G. Gallo and their associates deserve great credit for risking the expense of such an orchestra to give us real Italian opera. We also want to congratulate Messrs. Patrizi and Gallo for their conscientiousness in not presenting the new opera Conchita last Tuesday because no opportunity was had to rehearse it sufficiently. This

is the kind of spirit that we want to see in San Francisco. This fine spirit of musical honesty. We despise the commercial spirit of the ordinary manager, who, in order to make a dollar or two, is willing to present a decidedly bad performance for purely commercial reason. It is a great relief to meet people like Messrs. Patrizi and Gallo who have a musical conscience and who have sufficient regard for the composer and the public to insist that a performance should be complete before it is presented. Our musical people will honor the management of the Pacific Coast Opera Company for this action, and in the end they will not lose by their straightforwardness. We can at least trust them after this. As far as we can tell at present the Lambardi Pacific Coast Opera Company will prove one of the most satisfactory Italian operatic organizations we have had here, and the best company that has appeared under the name of Lambardi for many a year. We can conscientiously recommend our readers to attend these performances with the assurance that they will receive more than their money's worth. This review necessarily involves only a portion of the artists, and if subsequent performances will introduce us to other artists like the men in La Boheme the season will be one



HENRY HADLEY

Leader of the San Francisco Orchestra Which Begins its Season at the Cort on Friday Afternoon Oct. 25

thusiasm over previous Lambardi seasons, when such enthusiasm was not justified our present expression of opinion should have no effect on our readers.

The performance of La Boheme was by far the most satisfactory we have heard from the Lambardi Company during the last four or five years. Particularly satisfactory were the male members of the cast. G. Armanini, who impersonated the grateful role of Rudolph, revealed himself as a particularly fine artist. He possesses a smooth voice of a flexible timbre which is particularly beautiful in the middle register. In addition to this unquestionably delightful lyric tenor voice Mr. Armanini is very subtle in his interpretation and phrasing. Occasionally he secures a very pleasing bel canto effect, and it would do not harm if this very efficient artist would use the bel canto a little oftener than he does. He is also a very skillful actor and in fact gives an illustration of the role of Rudolph which compares well with the best exponents of this role whom we have had the pleasure to hear.

Schauard was in the care of Pineschi, a baritone of many artistic advantages. While the voice seems to us to be a little light for this part still it is of exceedingly limpid quality and is evenly placed. The artist might



MISS CLARA FREULER

The Successful California Soprano Who Will Appear With Karl Grenauer at Scottish Rite Auditorium on Sunday Afternoon October 6

of the most memorable in the history of this city. Conchita was announced to be presented on Saturday evening. La Boheme was repeated Monday night, Lucia was scheduled for Tuesday night, at the Wednesday matinee La Boheme was repeated, Lucia was announced for Wednesday night, on Thursday night Traviata was given, La Boheme was again presented on Friday night, Lucia will be the bill for this (Saturday) afternoon and this evening will see the American premier of Conchita.

Following is the correct repertoire for the second week: Sunday, September 25th, "Conchita;" Monday, September 30th, "Mme. Butterfly;" Tuesday, October 1st, "Conchita;" Wednesday Matinee, October 2d, "Mme. Butterfly;" Wednesday, October 2d, "Traviata;" Thursday, October 3d, "Conchita;" Friday, October 4th, "Rigoletto;" Saturday Matinee, October 5th, "Conchita;" Saturday, October 5th, "Mme. Butterfly;"

Miss Mary Alverta Morse, the well known vocalist and singing teacher, has returned to this city after a vacation in the mountains and has resumed her teaching both in San Francisco and Oakland. Miss Morse's summer class being unusually large she was only able to take a very short vacation of two weeks.



Harry Samuels and the Steinway



San Francisco, May 23, 1911

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BY WAY OF APOLOGY.

We wish to apologize to all those of our correspondents whose letters have remained unanswered so far. The fact of the matter is that so much mail has arrived at this office lately that it is very difficult to answer all letters promptly. We promise our friends, however, that no matter how long a letter may remain unanswered, it will eventually receive notice. Please have patience with us. We also owe an apology to the resident artists whom we promised an artist's directory this week. Owing to unforeseen delays we are obliged to postpone publication of the artist's directory until the issue of October 5th.

THE PUBLISHER.

MUSICAL ASSOCIATION'S SYMPHONY PLANS.

Itinerary Includes Engagements of Local Artists as Well as Outside Artists as Soloists and Twenty Concerts.

The Pacific Coast Musical Review is in receipt of the preliminary announcements of the Musical Association of San Francisco and we are glad to take advantage of this opportunity to prove to certain people that our honest criticisms of the concerts and the leader are not inspired by any prejudice or any ill feeling. In preliminary announcements the association sets forth that it was organized for the purpose of establishing a permanent symphony orchestra in this city, and to arrange annual series of symphony and popular concerts. According to these announcements the success of the association was immediate and spontaneous, the music loving public responding enthusiastically to the announcement issued in 1911. Six symphony concerts were given at which works by Tchaikovsky, Schubert, Beethoven, Wagner, Haydn, Chopin, Brahms, Strauss, Hadley and other composers were produced and no expense was spared in securing distinguished soloists. The result was most gratifying to the guarantors and has demonstrated that San Francisco is rapidly becoming one of the world's great musical centers. The musicians have been encouraged, lovers of classical music have been greatly benefited and popular education in music has been advanced. The association also announces that it has purchased the musical library of the Pittsburgh Orchestra, an excellent selection of orchestral scores. The Board of Governor's suggests that the members of the association will continue to give their enthusiasm and support; that, if possible, each guarantor will take two or more season seats so as to insure adequate attendance at each concert and that they will also call the attention of their friends to the concerts. The Board appreciates that the success of last season's concerts was due to the generous support given by the Founders and desires to express its thanks to each member for his co-operation. The Board of Governors consists of the following: Dr. A. Barkan, E. D. Beylard, Antoine Borel, W. B. Bourn, J. W. Byrne, J. H. Crocker, Wm. H. Crocker, F. P. Dierling, J. D. Grant, Frank W. Griffin, E. S. Heller, I. W. Hellman, Jr., A. C. Kains, J. D. Levison, John D. McKee, Joseph D. Redding, Dr. Grant Selfridge, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman and R. M. Tobin.

We desire to quote verbatim what the Board of Governors says about Henry Hadley and will leave it entirely to our readers as to whether this statement is based upon facts or not. We shall not make any comment at this time, until we have either verified the statement or proven it to be a purely imaginary evidence. "It is with great satisfaction that the Board of Governors announces the re-engagement of Henry Hadley as conductor. Mr. Hadley is acknowledged to be our leading American composer, his original orchestral works having taken their established place on symphony programs both in our country and throughout Europe. As a conductor, he stands pre-eminent; his extensive experience, as such, in Berlin, Munich, Paris, Warsaw, London and New York has ripened his abilities until today he is recognized as standing among the foremost group of orchestral conductors of the world. Due to his strong personality and untiring industry the symphony concerts of last year were rendered with remarkable success." We want to emphasize that these are the statements of the Musical Association and want our readers and artists to read and interpret for themselves whether the facts have justified the same. We have no other comment to make just now. The Association further says that the members of the orchestra have shown the greatest devotion to their work. There has been a rapid development and improvement in the matters of attack, precision, individual and ensemble work and artistic interpretation. The cause of good orchestral music in California has been greatly benefited by the members of the orchestra. The Board

of Governors takes particular pride to announce that it has secured the services of Adolph Rosenhecker, one of the most eminent concert masters in America, formerly concert master with the Theodore Thomas Orchestra. (The Pacific Coast Musical Review desires to congratulate the Board of Governors upon its wise choice for concert master, for if Mr. Rosenhecker is today the musician who he has been in the past, and there is no reason to doubt it, San Francisco has every reason to feel delighted with this addition to its musical cult. We need musicians like Mr. Rosenhecker in this vicinity. In fact we never can have too many of them.—Ed.). The Association has also secured as first cellist Arthur Hadley, brother of Henry K. Hadley, who comes direct from the Boston Symphony Orchestra. As first flutist B. Emilio Puvion, lately with Tetrazzini, has been engaged. Mr. Puvion occupied the position of first flute in the Pittsburgh Symphony Orchestra under Emil Paur. Joseph Vito who has been recommended as a brilliant harp player has also been added to the orchestra. A good harp player for the symphony orchestra was sadly needed and we trust that the new acquisition will prove satisfactory. The orchestra will consist of sixty-six men of whom fifty-six will be from San Francisco and ten from the East—a most satisfactory proportion and a nice acknowledgment of the efficiency of San Francisco musicians.

The season of 1912-13 will consist of ten symphony concerts and ten popular concerts embracing works by Beethoven, Brahms, Mozart, Tchaikovsky, Franck, Rimsky-Korsakow, Richard Strauss, Saint-Saens, Dvorak, Mendelssohn, Debussy, Ravel, Schubert, Schumann, Wagner, Handel and Hadley. This is a most tasteful list and worthy of hearty commendation. There will be ten symphony and ten popular concerts, all to be given at the Cort Theatre. The ten symphony concerts are announced to take place on the following dates which are subject to changes when necessary: October 25, November 1st, November 15, November 22, December

for the popular concerts the tickets will be \$1.00, 75 cents, 50 cents and 25 cents. The sale of season tickets for the ten symphony and the ten popular concerts combined, also for symphony concerts alone, opened for members of the association only at the rooms of the San Francisco Orchestra, 711-12 Head Building, 209 Post Street, on Monday September 23d. The sale of season tickets for the general public will open on Thursday, October 24. Those desiring to secure tickets may mail their orders accompanied by check or money order, payable to Musical Association of San Francisco. It is hoped that the patrons of the orchestra will purchase the combined season tickets for the ten symphony and the ten popular concerts, at the special prices given, which have been put as low as possible. Address mail orders, inquiries, etc., to Frank W. Griffin, Manager, 711-12 Head Building, 209 Post Street, San Francisco, Telephone, Sutter 2554. The sale of single seats will begin on Monday October 21st at the box office of the Cort Theatre only.

MISS ATHA GUTMAN'S PIANO RECITAL.

Miss Atha Gutman, a very talented young pupil of Prof. E. S. Bonelli gave a delightful piano recital at Scottish Rite Auditorium on Thursday evening September 19th in the presence of a very large and very enthusiastic audience. Miss Gutman was assisted by Miss Ada M. Hartley, soprano. The young pianiste, who has appeared on previous occasions with much success revealing great musical power and a splendid technique, she has been exceedingly well trained and that she has that inherent talent which manifests itself in an early comprehension of the higher form of musical literature. The program began with the Moonlight Sonata by Beethoven which was given a very intelligent interpretation both from an emotional and from a purely technical point of view. This was followed by a Chopin Nocturne, Op. 9, No. 1, which displayed brilliant and intelligent musically phrasing. Then followed a Chopin Nocturne, Op. 37, No. 1 which gave evidence of the young player's emotional faculties. A Nocturne by Tchaikovsky and the Liszt Rigoletto paraphrase formed a second group of compositions which tested the artistic resources of the young player to the fullest extent and which showed the thoroughness of training and adaptability of the concert giver. The program concluded with three Chopin compositions, namely, Impromptu, Op. 29, Finale Sonata, Op. 35 and Polonaise, Op. 53. Everyone of these was executed with fine understanding of the innermost romanticism of this composer and if the young player continues in the manner in which she has begun her musical education we should not be surprised to find her prominent in local musical circles for long. Prof. Bonelli deserves great credit for the work he has done with this young and clever student.

Miss Gutman was assisted by Miss Ada M. Hartley who sang "Summer" by Chaminade and "Because" by Händel. She possesses a very vigorous dramatic soprano voice which she uses with much temperamental force. She pleased the audience so much that encores were demanded liberally. Miss Nellie St. Clair Hundley played the accompaniments very skillfully. The entire event was a most enjoyable one.

THE GRIENAUER-FREULER CONCERT.

The joint Cello and Song Recital which will be given by Karl Grienerauer and Miss Clara Freuler at Scottish Rite Auditorium on Sunday afternoon October 6th is attracting considerable interest. The program is an excellent one and the artists have rehearsed in the manner that will do justice to the excellence of the compositions to be interpreted. This event will be of particular note because both artists represented in the event are resident musicians of enviable reputations. Miss Freuler is already very well known to a San Francisco audience having given several song recitals since her return from abroad last December in which she scored a series of triumphs. Last week we were reminded of the enthusiastic press comments that rewarded her for her efforts. Today we like to repeat what was published in the Musical Review at that time, namely: "Miss Freuler possesses a voice of singular clarity and flexibility, and quite an unusual range." We gladly continue to publish today some of the press notices received by Mr. Grienerauer during his Eastern concert tour.

Herr Grienerauer, cellist, was placed under the disadvantage of being a substitute, and for no less an artist than Josef Hofmann. But no one could have regretted the chance which brought about the substitution, since this musician is extraordinarily gifted. He won great favor with his audience at once. Goltzman's andante movement from the concerto in A minor was played with much feeling and finish; Popper's "Rhapsody" Homage, with numerous creative passages, revealed an odd sort of artistic abandon.—St. Louis Daily Globe-Democrat.

The opening number was the well known Hungarian rhapsody by Popper, and arranged by Grienerauer, a brilliant composition that gave the virtuoso every opportunity for displaying his magnificent phenomenal technique. His playing is magnetic; his temperament gives evidence in every move of the arm, and in the dramatic passages he fairly pleads with the strings; then bending to cradle them in a sweet sing in sweetest harmony the love songs and build up fairy castles and dream pictures as beautiful as unreal. Listening to this man one forgets the limitations of the cello. There seems no depth to the sounding well spring of the G string; no height to the flute like harmonies could not ascend.—The News-Courier, Charleston, S. C.

Miss Elsa Cellarius, soprano, who has lately studied with Leandro Campanari, will appear in a vocal recital at her teacher's studio on Friday afternoon. Her program is a very tasteful one and the event promises to be interesting and instructive.



MISS ATHA GUTMAN

Skillful Young Pianist-Pupil of Prof. E. S. Bonelli Who Appeared at Scottish Rite Auditorium Last Week.


12, December 20, January 17, January 24, February 7, March 7. The dates for the popular concerts, also subject to change, will be on Friday and Sunday afternoons and evenings as follows: October 27, November 8, November 17, December 6, December 22, January 10, January 31, February 14, February 28, and March 9. There have also been planned ten out-of-town concerts. The first concerts will take place at the Cort Theatre on Friday afternoon October 25, and the program will be as follows: Overture, Leonore No. 3 (Beethoven); Symphony "From the New World" (Dvorak); Spanish Caprice first time here (Rimsky-Korsakow). Mrs. Beatrice Fine, the distinguished California soprano, has been engaged as soloist for this occasion. This is in line with the announced purpose of encouraging California artists. We trust that the management will see its way clear to engage RESIDENT artists for future events. The price for season and single tickets will be as follows: Combined season tickets for ten symphony and ten popular concerts: Boxes containing eight seats \$300, boxes containing six seats \$225, Lodges containing five seats \$175, orchestra seats \$25, balcony first three rows \$25, balcony next five rows \$17.50, balcony next eight rows \$12.50, gallery first seven rows \$12.50, gallery last eight rows \$8.50. Season tickets for the ten symphony concerts only will be: Boxes containing 8 seats \$225, boxes containing six seats \$175, lodges containing five seats \$135, orchestra seats \$18.00, balcony first three rows \$18.00, balcony next five rows \$12.50, balcony next eight rows \$9.00, gallery first seven rows \$9.00, gallery last eight rows \$6.00. Season tickets for the ten popular concerts only will be as follows: Boxes containing eight seats \$125, boxes containing six seats \$100, lodges containing five seats \$65.00, orchestra seats \$30.00, balcony first three rows \$30.00, balcony next five rows \$6.50, balcony next eight rows \$1.50, gallery first seven rows \$4.50, gallery rear eight rows \$3.00. Single tickets for the symphony concerts will be \$2.00 \$1.50, \$1.00 and 75 cents,



By ELIZABETH WESTGATE

Oakland, September 16, 1912.

Ehell Club has arranged for a songrecital by the New York singer, Beatrice Priest Fine, for tomorrow (Tuesday) afternoon. Mrs. Fine, who is a Californian, although a successful artist in New York for several years, is visiting relatives here, and filling many important engagements. Let me first mention the program for tomorrow, and then of the other plans. The list for Ehell includes Traum durch die Dämmerung (Richard Strauss), two songs by Delacroix; Chaminade's last song—Le Present; Mai, by Reynaldo Hahn; two Kinderlieder by Taubert; a Colonial French Chanson by Luckstone; The Cry of Rachel, (Salter) by request; The Birthday, by the Brooklyn organist and composer, Huntington Woodcut; and Baby, by the English composer, Malton. The First Methodist Church society has secured Mrs. Fine for a recital at Maple Hall on September 27th. On the 26th Mrs. Fine opens the season for the Pacific Musical Society. On the 11th of October the Alameda Adelpian club has engaged this singer for an evening recital; on the 15th she will sing a program for the Saturday Club of Sacramento, and goes to Santa Cruz for November 1st, and then to Southern California, returning to New York December 1st. It is of great interest that Mrs. Fine has been chosen to sing with the San Francisco Symphony Orchestra at its first popular concert for the 27th of October. This engagement, to a degree, in line with the desire of the editor-in-chief of this paper for the employment of Californian artists. For although Mrs. Fine is now a resident of New York her early successes were made here; and her annual visits and concerts have seemed in no slight way, to continue unbroken her affiliations with her own state.



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THE STEINWAY PIANO

At the Greek Theatre on Sunday the 23d two Sacramento musicians will give the Half-Hour. Miss Imogen Peay will play Handel's Harmonious Blacksmith, three short Chopin pieces, the C sharp minor Prelude of Rachmaninoff, and the Staccato Etude of Rubinstein. This pleasant list will be augmented by two groups of songs by Miss Lena Frazee, mezzo-soprano. These will be compositions of Bartelmezz, Franz, Dvorak, Gounod, Chadwick and Leon. Miss Peay and Miss Frazee are organists and soprano of a church in Sacramento, and I hear from competent authority that they have talent and skill. In this case they will find full appreciation next Sunday afternoon.

The concert by five pupils of Miss Marie Withrow has already been briefly reviewed in the Review. I must therefore content myself with a few sentences in its praise. In choosing songs, and in arranging them on a program in perfect balance and contrast, Miss Withrow is an artist. In selecting those nicely and carefully suited to the voice and the temper of the singer who is to present them, she also excels. That preliminary work accomplished, voices, well-trained in a thorough school, must appear at a level of perfect execution. Here is a Bostonian man, and has grown into the stature of an artist in the three years or so he has studied with Miss Withrow. He has a beautiful voice, well placed, and he brings a fine intelligence to everything he sings. These things have been in evidence. Going to an important recital in another state, he hears the confidence and the good wishes of musicians.

Miss Anna Miller Wood, the contralto of Boston and San Francisco, has been resting in the country after her exacting work in illustration of the lectures on music at the summer school at Berkeley. Miss Wood returns to the East very soon, and has a few musical friends in the Pacific Coast. Next Friday afternoon, Miss Wood has a busy season to meet in Boston, for she has a large class of pupils and makes many public appearances,

besides presenting many students at her large studio in the Pierce Building. Her artistic singing, and in interpretation in connection with Dr. Scherer's lectures at the Summer School were of great value to the large audiences which invariably attended.

MUSIC IN PUBLIC LIBRARY.

We desire to acknowledge receipt of a very nearly printed Catalogue of music and the literature of music, contained in the San Francisco Public Library. The music is all bound and may be drawn from the library on the same conditions which govern the use of books. Composers, music publishers, and interested friends have generously added to this collection, until today it ranks with the foremost music libraries in the United States. The Board of Trustees of the Library is especially indebted to the Boston Music Company, branch of G. Schirmer's New York house, which in 1909 turned over its entire music circulating library to the San Francisco Public Library. As fast as the funds at the disposal of the trustees will permit valuable additions will be made. All who are interested are asked to cooperate in the enlargement of the collection. Contributions of music by good composers, either vocal or instrumental (and in the latter case for any instrument) will be gladly received and duly acknowledged by the Librarian, who will be pleased to send a messenger for such music upon being notified. Anyone who has a personal interest in this fine music department is cordially invited by the trustees to call for a visit of inspection which are sure, will convince the visitor that the public has fallen heir to a collection of music of which it may well be proud. The Pacific Coast Musical Review urges its many friends and readers to interest themselves in this praise-worthy object. The librarian and trustees hope to make it grow rapidly. At present they have only been able to issue the "binding" catalogue to which is referred at the opening of the article. Later, when the new library building is finished, they expect to have a music room and complete descriptive catalogue.

To Julius R. Weber, who has taken a most lively interest in this music department and who is largely responsible for its eventual success, we are indebted to the following interesting historical sketches of the department. It was in 1901 that Mme. Emilia Tojetti, of the California Club first proposed the addition of music to the San Francisco Public Library. George T. Clark, who was then the librarian and the trustees, took up the matter with enthusiasm. Mme. Tojetti suggested the first purchase, and after that one hundred dollars a year was appropriated and Dr. Lissner was consulted in the selection of music. He also gave freely of his own musical library. Composers, Eastern publishers, and local music lovers were appealed to and gave generously, especially after the great fire. Of course, this great catastrophe swept everything away, but a new start was made by a few who cared. Wm. R. Watson the new librarian and the present trustees helped loyally, with the result that San Francisco is now in possession of a large and circulating library, of which it may be proud. The Friends of the undertaking helped with cash contributions also, among them Mrs. Wm. H. Crocker, Mrs. Wm. B. Bourn and a number of musical clubs.

Among the musical contributors it is a pleasure to mention Herr Heinrich Gerner of Dresden, the composer and editor of hundreds of the beautiful classic compositions. He has been a member of the library since its inception in the East like Arthur P. Schmidt of Boston, The Oliver Ditson Co. of Boston, the John Church Co. of Cincinnati and many others, all were most liberal when appealed to. Composers throughout the United States, not forgetting those in California, gave of their best. The greatest gift came, however, from the Boston Music Company, a branch of G. Schirmer's New York house. They turned over their entire music circulating library to the San Francisco Public Library. The whole collection is bound and ready to be drawn from the library, and all who care are invited to visit the library and inspect this fine collection.

L. E. BEHYMER ON VISIT HERE.

During the week just past Mr. and Mrs. L. E. Behymer of Los Angeles have been visiting San Francisco for the purpose of looking over the concert field for the ensuing season. During his stay here Mr. Behymer made several trips in the interior in order to complete several of his plans. He also announced that he is determined to open a San Francisco office for the purpose of engaging local artists, and he said to the editor of the Pacific Coast Musical Review that he will soon be ready to give him the details about the location of the new office and the representative. As soon as the office is opened Mr. Behymer will be ready to book all local artists worthy of attention who will call at his office and show their right to recognition by past public successes. Mr. Behymer has now extended his famous Philharmonic Courses throughout the larger interior towns of this State and is dealing with the more important musical clubs who express themselves greatly satisfied with the service he has given them. During Mr. Behymer's visit we had a fine opportunity to interview him on various matters, and the result of this interview will be published in the next issue. Mr. Behymer has just returned from an extended European tour to the homes of many of the world's greatest artists, and he says that he had a most enjoyable time and that the hospitality of the artists was beyond description. Mr. Behymer is now ready to begin the music season in Los Angeles and the larger part of California and the great Southwest with renewed zeal and energy.

The other day the editor of the Pacific Coast Musical Review had the pleasure to listen to Wilbur Cauch, a young pianist from San Jose, and a pupil of Miss Caldwell of that city. We were surprised to hear such fine musicianship and such brilliant technique from one so young in years and experience. Mr. Cauch being only about twenty years of age. If the young artist continues as he has begun he will surely become a most useful member of our artist colony.

The Musical World of Chicago, the official organ of the American Guild of organists, publishes in its last issue an article concerning a Guilmant monument in Paris among which we find the following interesting paragraph:

As the Chairman of the American branch of this committee Dr. Carl has appointed the following American organists, all of them ex-pupils of the late master, as added names to the committee: Louis H. Eaton, Edmund Jacques, Edwin Arthur Kraft, G. W. Stebbins, F. W. Schlieder, S. Tudor Strang and Everett E. Truette.

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Leopold Godowsky, Pianist
Mischa Elman, Violin Virtuoso
Mme. Marcella Sembrich, Prima Donna Soprano
Mlle. Adelaide Gence, with Orchestra and Ballet
Maud Powell, Violinist
Albert Janpolski, Baritone
Mme. Gertrude Reiche, Contralto
Claude Cunningham, Mme. Corinne Ryder-Kelsey in joint recital
Yolanda Mero, Pianist
Kitty Cheatham, Cantatrice
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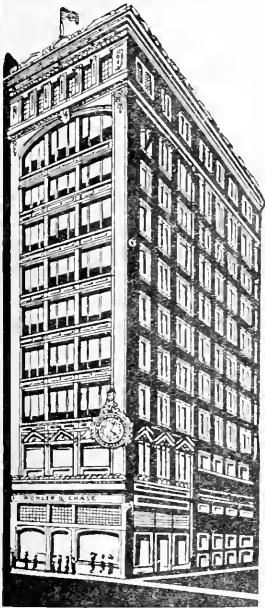
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ALEXANDER HEINEMANN AT ORPHEUM.

Alexander Heinemann, the famous German Court Lied-singer has been secured by the Orpheum for next week only. This great artist had his ticket purchased for Europe and was on the eve of departure when the Orpheum management persuaded him to delay in order that he might play his first and in all probability his last engagement in vaudeville for Herr Heinemann's concert engagements in the old world extend over several years. For a decade and a half he has been the idol of the chief capitals of Europe and has been decorated by the Emperor of Germany, the King of Spain and other European monarchs. Herr Heinemann will sing Handel's "Largo," "Hans and Liesel" (Hans and Liza), "Teufelslied" (The Devil's Song), and "Die Beden Grenadiere" (The Two Grenadiers). Miss Fay Foster will accompany him at the piano.

To the vast host of Dickens' admirers which includes it may be safely said the great majority of the Orpheum patrons, the appearance of the famous Irish actor Owen McGivney will be of great interest. He will present his latest and greatest protean success "Bill Sikes" in which he will impersonate besides the name part Monks, Fagin, "The Artful Dodger" and Nancy Sikes. All these characters appear naturally and the marvelous manner in which Mr. McGivney hides his own individuality by skillful and almost instantaneous changes of make-up make it difficult to believe that one man is portraying the five roles.

Claud and Fannie Usher will return for next week after quite a lengthy absence with their famous skit "Fagan's Decision." The little play is a comedy gem with a touch of pathos deftly interjected towards the finish.

KOHLER & CHASE MATINEES.

The Matinees of Music which are being given through the courtesy of Kohler & Chase every Saturday afternoon at Kohler & Chase Hall, seem to have taken the fancy of the musical public by storm. While in the beginning of the season these events attracted audiences sufficiently large to tax the seating capacity of the spacious auditorium, last Saturday hundreds of people eager to witness the event were turned away unable to gain admission. If this demand for seats continues it will be necessary to give two matinees, one following the other in order to accommodate the crowds. This immense interest manifested by the people is more than ample evidence for the fact that these matinees of music become necessary musical affairs. Their usefulness for the resident artists for purposes of giving him an opportunity to be heard and receive reward for services rendered, and for the general public for giving it a chance to recognize the ability of these artists has now been established beyond the point of dispute. The program for next Saturday afternoon, October 5th, includes as soloist that efficient and justly favorite tenor, Carl E. Anderson. Mr. Anderson is one of the busiest concert artists residing in this vicinity. As a church singer he has well established himself in the graces of his hearers and as recitator he has enjoyed numerous triumphs. He possesses a thoroughly lyric tenor voice which is heard to particular advantage in ballads and romantic compositions in general, and he uses this charming vocal organ with a finesse and a finish that appeals strongly to every lover of vocal art. On the program prepared by the concert manager of Kohler & Chase, Mr. Anderson will have an excellent chance to reveal his many artistic advantages to their utmost.

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NBAU ANNOUNCES OCTOBER PLANS.

Will Greenbaum has completed his bookings for the season, and in fact for part of 1913-14, and are so attractive that he is content to simply formally announce the events for the coming month. In order to make the opening of the season particularly notable and brilliant, he has, at an enormous risk and expense, arranged to present two great stars in combination, each of whom would be strong attraction alone, and each of whom gives his own recitals in the East and Europe, the Pacific Coast managers being the only ones to have the enterprise to make a combination of the two. These are Riccardo Martin, one of the leading tenors of the Metropolitan Opera House and Covent Garden, and Rudolph Ganz, the Swiss pianist, composer and conductor, who has been playing only as a soloist, Mr. Martin having his own accompanist, Miss Lima O'Brien of St. Paul. Martin is one of the few operatic tenors who is at home in the "lieder" repertoire of all countries and Ganz is one of the world's really big pianists. Here is the opening program, Sunday afternoon, October 13 and this at once shows the caliber of these artists:

Piano Etudes Symphoniques Op. 23 (Schumann), Mr. Ganz; Aria "Che gelida manona" (La Bohème) (Puccini), Mr. Martin; Piano (a) Prelude C sharp Op. 45, (b) Berceuse, (c) Polonaise in A flat, (Chopin), Mr. Ganz; (a) Sospiri miei (Bimboni), (b) Als die Alte Mutter (Dvorak), (c) Chant enneten (Bemberg), Mr. Martin; (a) Intermezzo from Op. 22 (net. Ganz), (b) Battenberg (Peasant's Dance) (new) (Ganz), Mr. Ganz; (a) Moonlight (Elgar), (b) Oh, Let Night Speak to Me (Chadwick), (c) Morning Hymn (Henschel), (d) Come Bacj (Roger Quilter), Mr. Martin; (a) Sonetto Petrarca E major (Liszt), (b) Rakoczy March (Liszt), Mr. Ganz; (a) "Flower Song" from "Armen" (Bizet), Mr. Martin. The second and possibly the last concert will be given the following Sunday afternoon October 20. Scottish Rite Hall will be the place. The only evening appearance of these artists will be at the St. Francis Musical Art Society's concert Tuesday night October 15. The newly organized Peninsula Musical Association composed of music lovers of San Mateo, Burlingame, Redwood City and Palo Alto, will give a concert, with a song recital to be given at the Assembly Hall Stanford University on Thursday night October 17. This is the only large auditorium on the peninsula south of this city but the directors of the Association hope to have an auditorium of their own in a few years.

THE UNITED STATES MARINE BAND.

An attraction that will appeal to all classes will be the United States Marine Band of Washington D. C. popularly called "The President's Own" for the reason that it is the official band and orchestra at the White House and has been at the executive services of the President of the United States ever since it was organized by John Quincy Adams. In that time such famous musicians as Johann Schneider, Signor Fanculli, and John Philip Sousa have wielded their batons at the great receptions, balls, concerts, etc., given at the White House many of them in honor of visiting Royalty and celebrities and the present conductor is Lieut. William Santelmann. At the last concert, which was passed allotting a sufficient sum for the maintenance of the country's oldest and largest musical organization to enable it to secure the very finest performers on their respective instruments. The Musical and Dramatic Committee of the University has invited the Marine Band to give two concerts in the Greek Theatre on the afternoon and night of Saturday October 19. On the afternoons and nights of Sunday and Monday Oct. 20 and 21 the organization will play at Dreamland in this city at popular prices. This is the first time in twenty one years that the Marine Band has been given an extended tour.

GADSKI.

Hitherto three concerts have scarcely sufficed to satisfy the demands of our music lovers for tickets to hear the incomparable dramatic soprano and Wagnerian interpreter Mme. Johanna Gadski but this time, owing to her activities at the Metropolitan we are to have just one concert only. Where will Greenbaum put the people who will want to hear her for their favorite? We can see the chairs being piled on the Columbia stage to its utmost capacity. Under the circumstances, of course, Gadski will give us a wonderful program and it behooves all who wish to hear this queen of song on this occasion to remember that the date is Sunday afternoon, October 20, the place the Columbia Theatre and that they can send their money to the Manager, Will L. Greenbaum, at either Sherman, Clay & Co.'s or Kohler & Chase, at any time and the sooner the better. Mme Gadski has been honored with her fourth engagement before the St. Francis Musical Art Society the date being Tuesday night October 22.

But here is more good news. Gadski will sing another special program at the Liberty Playhouse at 8:15 on Thursday afternoon, October 24, and hundreds will cross the Bay in order to hear her in two different programs. For this event get in your mail orders soon to H. W. Bishop at the theatre in Oakland. Edwin Schneider will again be Gadski's accompanist.

THE BEEL QUARTET.

Mr. Sigmund Beel certainly proved that he understood the art of chamber music playing and program playing by the series of concerts he gave last season when it was undoubtedly the most brilliant and successful of its kind ever given in this city and music lovers will be pleased to learn that the announcement is made of the second series which is to be given on Tuesday nights at an interval of about three weeks with the exception of the opening concert which is set for Sunday afternoon November third. The quartet has been rehearsing throughout the summer with the same regularity as during the concert season and Mr. Beel is confident that the

results will show and that the high standard of last year's work will be raised still higher. The first season was devoted principally to works for strings alone but now that the quartet is thoroughly rehearsed and perfectly sure of itself its scope will be widened and assisting artists will be used more frequently. Among those thus far secured are Mrs. Alice Bacon Washington and Mrs. Oscar Mansfield. In order to stimulate the love of this, one of the grandest forms of musical art, and to give students and teachers an opportunity of hearing these masterworks it has been decided to issue special tickets for teachers and their pupils at half rates so that one can attend the series of six concerts at the modest cost of \$2.50, the price to the public being \$5.00. Teachers interested in having their pupils attend these events should apply at once to Manager Will Greenbaum for the special cards. This will apply to all conservatories, music schools and colleges where music is a part of the curriculum.

EMILIE FRANCIS BAUER'S LECTURES.

Miss Emilie Frances Bauer, the distinguished musical critic and lecturer, concluded her series of three lectures at the Century Club Hall last Tuesday afternoon, and may well be gratified with the effect her most interesting and most scholarly talks had upon her listeners. We intended to give a full detailed account of these three lectures, but we find that the only way in which to do real justice to these treatises is to publish them in full. Extracts will not give that exact idea of their importance and their musical value which they are entitled to, and we are glad to give these weeks by the lecture we rather wait an opportunity to ask Miss Bauer for extracts some time in the future. In any event these works are worthy of publication, as they should be read at leisure and carefully digested. One thing we can say, without stultification, and that is that Miss Bauer is thoroughly conversant with her subject, that she has studied every phase of the matters under discussion and that she never fails to tell the reasons for her conclusions in such a manner that they are thoroughly comprehended by her audiences. She uses elegant language and still keeps strictly within the limits of understandable periods. It was surely a matter for thorough education in the works of Strauss and other modern works to listen to Miss Bauer's most interesting discourses. We should like to suggest that the more prominent musical clubs of California try to make arrangements with Miss Bauer to have her give them a series of lectures next season and see to it that as many of the friends of the club members as are interested in the subjects under discussion will be invited and benefit from the intelligence and brilliancy of the lecturer. We congratulate Miss Bauer upon her splendid success.

ALFRED METZGER.

SHORT ITEMS OF INTEREST.

We are in receipt of a neat postal from Adolf Wilhartz, the Dean of Los Angeles musicians, which gives the interesting information that our young musical friend and admirer, Alfred Wilhartz, is 1842 in age and hearty as he was fifty years ago. We must admit that he has grown somewhat handsomer than he was during his fighting days. We are able to judge Mr. Wilhartz's style of beauty from two excellent portraits that appear on the postal which is a souvenir of the Grand Army encampment in Los Angeles last week. We are greatly indebted to Wilhartz who will be able to mail us another postal on the hundredth anniversary of his service in the United States Army.

Mrs. L. V. Sweesey, the well known and successful teacher of sight singing in the Berkeley public schools and one of the instructors at the summer session of the University of California, has been selected as director of the Moral Science of the Twentieth Century Club in Berkeley. She began rehearsals last week with fine success. Mrs. Sweesey is a very energetic and a very competent member of our musical cult.

Breinkopf Hartel, the famous music publishing firm informs the Pacific Coast Musical Review that in a few weeks there will be published by that house a Violin Concerto composed by Felix Weinartner. The first performance of this important work has been secured by Fritz Kreisler who will perform in Vienna on October 28th. Two more performances have been arranged for in Amsterdam and at the Hague, followed by the first production of this concerto in America (Boston), also by Fritz Kreisler. In addition to this, performances have been arranged for Berlin, London, Chemnitz and on April 6th next in Paris.

An interesting program was given on Friday evening, September 13th, when Mrs. Cecil Mark of this city assisted by Miss Santelle, violinist, and Miss Beatrice Clifford, pianist, presented her pupil Miss Isabelle Wilkie. Mrs. Mark's attractive home was crowded with most appreciative audience. Miss Wilkie is a first class sessor of a very pleasing voice which reveals excellent training and her rendition of the four numbers selected was charming. Mrs. Mark completed the program with a number of well contrasted songs which showed to advantage the extraordinary beauty of her voice and

the finished musicianship of her interpretation. The Gypsy Song of Dvorak's and Wolf's Mignon, in particular, showed Miss Wilkie's superb command of dramatic and vocal art. Miss Santelle interpreted the pretty Mennett by Beethoven with exquisite finish and captured her audience completely with her virtuosity in a brilliant Perpetuum Mobile by Ries. Miss Clifford, besides playing all the accompaniments gave a very delightful reading of Raff's Spinning Song and several Chopin preludes. Miss Clifford is an exceptionally artistic accompanist. She has fathomed the secrets of adequate accompaniment to a most finished degree and her services are greatly appreciated by any vocalist who values the assistance of a genuine musician at the piano. The complete program was as follows: Spinning Song (Raff), Miss Clifford; My Addies, Chopin (prelude), Miss Clifford; Humpty Dumpty (Harriet Ware), All in a Garden (Whelpsey), Miss Wilkie; Menuet (Beethoven), Miss Santelle; Der Gärtner (Wolf), Mignon (Wolf), Mrs. Cecil Mark; Preludes Nos. 1, 4, 2, 29, 22, 22 (Chopin), Miss Beatrice Clifford; Serenade (Gounod), Miss Mark and Miss Santelle, violin obligato; Perpetuum Mobile (Ries), Miss Santelle; Nona Maiden's Lament (Heckscher), Mme. Mo (Chopin-Viardot), Songs My Mother Taught Me (Dvorak), Tune Thy Strings of Gypsy (Dvorak), Mrs. Mark.

Zoltan L. Farkas, baritone, a former pupil of G. S. Wanell, and Miss Maud E. Steiner were married in Oakland on Sunday afternoon September 22. The wedding was a private one, but few people being invited. Mr. Farkas is engaged to his musical facilities is a successful young business man and Mrs. Farkas, formerly Miss Steiner was for two years associated with the sheet music department of Benj. Curtaz & Son, and also acted as accompanist on many occasions receiving numerous compliments for her fine playing. The young couple met at Curtaz's store originally, and the wedding is the culmination of a true romance. Mr. Farkas and Mrs. Farkas will reside at 1515 Linden Street, Oakland where they will be pleased to see their friends.

The Pacific Musical Society announces its opening concert of the season for Thursday evening September 26th at Golden Gate Commandery Hall. Mrs. Beatrice Fine, soprano, of New York, and George Stewart MacMann, pianist, lately returned from Europe, will present the program.

The many friends and admirers of Carlos Troyer, the distinguished composer of Indian songs, will be glad to learn that Mr. Troyer is looking forward to an immediate re-issue of his Indian music both revised and enlarged, together with his lecture of the life, customs and music of the Zuni.

Conrad W. Fuhrer, violinist, assisted by Miss Hilda Schloß, pianist, gave a delightful violin recital at Kohler & Chase Hall on Friday evening, September 13th. The program, which was excellently interpreted, by both artists was as follows: Brahms Sonate D Minor, Op. 108; Wieniawski, Legende, (a) Drda, Serenade, (b) Schubert (Francois), The Bee, Tartini, Sonate G minor.

The successful Pasmore Trio including Mary Pasmore, violin, Suzanne Pasmore, piano, Dorothy Pasmore, cello and Sophie Rottanzi, soprano with Benjamin Moore, accompanist, will give a concert at Scottish Rite Auditorium on Monday evening October 14th. This will be the only concert to be given by this excellent organization prior to their departure for the East where they have been booked for not less than forty recitals. The Pasmore Trio has not appeared in concert here for two years and this ought to be a fine opportunity for our music lovers to honor California artists of great merit. We shall have more to say about this concert in subsequent issues.

Last Monday afternoon the members of the Krüger Club had their monthly meeting at the clubroom, 310 Sutter Street. Routine business disposed of, the director and his wife repeated one of the compositions presented by them at the Greek theatre on the previous Sunday. Other members of the club contributed piano numbers. Before leaving Mr. Krüger played in his skillful manner Liszt's Tarantella. The appreciation of the merits of this energetic musical society is demonstrated by their regular attendance at each meeting. Beneficial results are obtained by club members in comparing musical criticisms.

Lajos and Violet Fenster, the latter a Krüger pupil, created somewhat of a sensation with their remarkable recital at the Young People's concert which was given under the supervision of William Edwin Chamberlain at the Berkeley High School Auditorium on September 13th. Both players were recalled again and again, and compelled to add several encores to their interesting program.

Rafael Sauner, a well known pianist and composer, who is well known throughout the musical world as a pianist of the Fairmont Hotel Orchestra, Mr. Sauner is really a composer and pianist of the highest rank and it would be quite advantageous to our musical reputation to have him remain in this city. His compositions enjoy world-wide success.

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The Pacific Coast Musical Review also desires to secure a complete and up-to-date list of all music clubs, societies and managers who believe in encouraging resident artists, and who are willing to engage them at reasonable terms. To anyone of these organizations or managers desiring of engaging artists we are willing to give exhaustive information. We shall recommend no artist UNLESS HE OR SHE IS KNOWN TO US TO BE COMPETENT. WE WILL NOT CHARGE ANYTHING FOR THESE SERVICES.

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